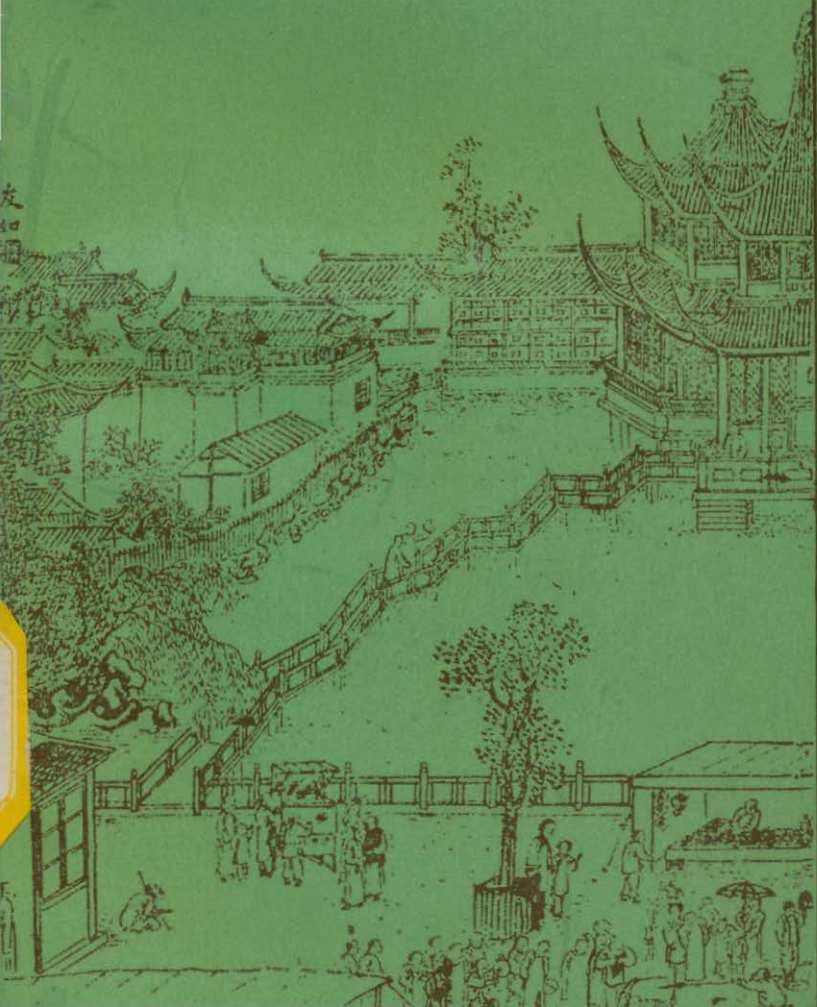


ANECDOTES OF OLD SHANGHAI



First Edition 1985

ANECDOTES OF OLD SHANGHAI

Shanghai Cultural Publishing House

Distributed by

Shanghai Branch, XINHUA SHUDIAN

Book No: 12077·3049

Price: ¥2.20

CONTENTS

THE WHOLE STORY OF THE RACE-COURSE	1
THE ORIGIN AND DEVELOPMENT OF COMIC TALK IN SHANGHAI.....	14
NEW DRAMA, MODERN PLAY AND MODERN DRAMA	29
THE XINWUTAI THEATRE (THE NEW THEATRE) AND PAN YUEQIAO	35
SOME RANDOM RECOLLECTIONS OF SHANGHAI'S MUSEUMS.....	45
I READ BOOKS IN SHANGHAI'S LIBRARIES	54
SHANGHAI'S CITY GOD TEMPLE IN THE QING DYNASTY	66
THE LONGHUA TEMPLE AND THE LONGHUA PAGODA	86
THE CHAMBER OF SPRING BREEZE AND DELIGHT (THE CHAMBER OF ASSEMBLING SCENERY)	98
STREET VENDORS IN OLD SHANGHAI.....	104
THE GREAT WORLD RUN BY HUANG CHUJIU	113
THE ZHONG HUI BANK AND DU YUESHENG	118
GENERAL ASPECTS OF STREET-LANES IN SHANGHAI.....	128

ODDS AND ENDS OF THE OLD TIMES	150
THE FIRST HISTORICAL WRECK UNEARTHED IN SHANGHAI	167
THE CENTURY-OLD SHIPYARD "JIANGNAN"	177
THE SONGJIANG MOSQUE	191
WILLIAM J. BOONE AND THE AMERICAN SETTLEMENT	200

THE WHOLE STORY OF THE RACECOURSE

"The grounds have been widened for horse racing;
 Races are run by white steeds
 On the best days of spring and autumn.
 With each steed trying to be the first,
 Afraid of lagging behind,
 The winners are decided by a crack of the whip."
 (from "Occasional Poems in the Classical Style
 of Hushang" by Tai Hansheng of Haichang)
 "One pony is galloping with several behind
 Trying to outstrip;
 The best steed is leading the rest
 Before a crowd of ten thousand.
 The grounds seem to have been opened
 For horsemanship training;
 But it turns out they are used to promote gambling."
 (from "A Hundred Random Poems of Shenjiang
 — the Racecourse" by the headmaster of the
 Liuwu School)
 "Mounting the horse in every endeavour to win the
 race,
 Each draws rein for a moment in hesitation.
 A fortune of a million is staked through me
 On the single steed,
 Which ends up losing as a bad bet indeed."
 (from "Occasional Poems in the Classical Style
 of Hujiang" by a guest poet from Yinjiang)

The above "Occasional Poems in the Classical Style" about horse racing were written by some poets in "westernized old Shanghai" during the reign of Emperor Guang Xu of the Qing Dynasty and in the early years of the Republic (about 1875-1915). When the Racecourse in Shanghai was first started in 1851, it was open only to foreigners. The Chinese could only stand outside its low wall and look at it as something novel. Fifty years later, the Racecourse began to open its door to the Chinese, bringing disaster to many people. There were quite a few who lost their family fortunes by betting on horses. This inspired some of these "poets", who could not help but sigh deeply with emotion.

It is more than 30 years since the Racecourse, a big gambling den, was turned after liberation, into the People's Square, the People's Park, the Shanghai Library, the sub-division of the Shanghai Art Gallery and the Gymnasium. What did the racecourse really look like? Many people have only seen pictures of it. Few had personally attended the race meets, as there were no more races after 1942.

The Racecourse, known to all today, was actually the third one. In 1850 Hogg, manager of the Lindsay & Co., which mainly trafficked in opium, and four other people formed the "Race Club". They chose a piece of land totalling 80 mu (about 5.3 hectares or 13.3 acres) on Jie Road (present-day Henan Road, Central) from Garden Lane (present-day Nanjing Road, East) to Church Street (present-day Jiangxi Road, Central) and opened up the first racecourse in 1851, with its grandstand located at the corner of present-day Jiangxi Road

and Nanjing Road. Trees and flowers were planted beside the race track. There was, in addition, a baseball field. Shanghai people called the first racecourse the "Old Park" and the baseball field, "Ball-pitching Field". The first race meet took place in 1851.

As a result of the Small Sword Society uprising in 1853, the landlords and gentry moved into foreign concessions, thus bringing about a sharp rise in the price of land. Taking advantage of the increased land price, the Race Club sold the first racecourse at a high price, but bought by coercion another piece of land totalling 170 mu (about 11.3 hectares or 28.3 acres) at a low price to open the second racecourse. The second one, situated around present-day Hubei Road, Beihai Road, Nичeng Bang (Xizang Road, Central) and Zhifu Road, was opened to the public in 1854. If you take a look at a sketch map of urban communications of Shanghai, though not very detailed as it is, you can still find that these streets form an oval, being the remnant traces of the former racecourse. The grandstand, located at present-day Liuhe Road next to the No. 1 Department Store, remained until 1881. People called the second racecourse the "New Park".

By 1860, the price of land around the area of the second racecourse shot up again. The Race Club, alive to a chance of making money again, was prepared to move the racecourse. One director of the board rode a horse at a gallop from present-day Workers' Cultural Palace along the Nичeng Bang, through Luhua Dang (present-day Huangpi Road, North) and Bubbling Well Road (present-day Nanjing Road, West) and back to

where he started. Then a fence of wooden stakes was built with ropes tied between along his route to mark off the third racecourse with a total of 466 mu (about 31.1 hectares or 77.7 acres), where there were creeks, villages, farmland and graveyards. As soon as the third racecourse was marked off, the Race Club, through the officials of the Qing government and the local petty officials, paid the property owners one tael of silver per mu as a deposit and ruled arbitrarily that in the future the encircled land should be sold to no one else but the Race Club.

In 1861, the Race Club sold the second racecourse for 49,425 taels of silver and began to buy land for the third one.

From Hogg's account books we can see that he first bought land at 30 taels of silver a mu for the race track, then he bought a whole small village called Xijiazhai at 40 silver dollars a mu, another small village called Qiuziabang at 30 taels a mu and 500 small graveyards at only one tael apiece. The money was paid through the hands of the Qing government officials and the local petty officials. Consequently, the property owners got far less than what had been paid for the land.

Hogg sold the second racecourse at almost 300 taels of silver a mu, but paid only 30 taels a mu for the third, except for a tiny piece of land less than one mu, which he bought at a high price of 180 taels because it was the property of Matthew Tyson Yates, an American missionary.

The Race Club bought 430 mu (about 28.7 hectares

or 71.7 acres) of land for 12,500 silver dollars for the third racecourse at an average of 29 silver dollars a mu. The property involved a total of 325 owners, of whom many were graveyard owners. For instance, Li Junjia, owner of the Wu Yuan Garden, famous for its peaches in the old city under the reign of Emperor Qian Long of the Qing Dynasty, was buried in this area. Li's descendants would not sell their ancestor's graveyard. However, under the pressure of the government, they could do nothing but sell it at 40 taels a mu and move the tomb somewhere else.

Afterwards, there were still 120 graveyard owners who refused to move. The question was thus left outstanding for more than 30 years. In 1895 (the 21st year of Emperor Guang Xu's reign), the owners hired an English lawyer to bring a lawsuit against the Race Club before the British consulate. The decision was to add 10 taels of silver to the price for each mu. But it was turned down by the owners. However, the members of the board of directors, working hand in glove with the British consuls, took out 1,200 taels, deducted 400 from the amount for the lawyer and brought the remaining 800 to the Chinese county government to be left in its care. The county magistrate, for fear of offending the foreigners, accepted the offer. Whereupon the British consulate issued a notice, saying that if the money for the land remained unclaimed for three months, the owners would be regarded as renouncing of their own accord their claims to the money. Since the Chinese government was involved, some of the owners had to give in and drop the matter. With regard to the peasants,

the Race Club had a better idea of dealing with them. There was a ditch along the side of the Racecourse on Bubbling Well Road (present-day Nanjing Road, West) and Mohawk Road (present-day Huangpi Road, South). Whenever a race meet was held, the peasants who lost their land were allowed to rig up over the ditch a small stand placed with some tables and chairs for the Chinese who could not get into the racecourse to watch the race from outside and pay a little money to the peasants.

Finally there were still a few who would not move the tombs for all the world. That was why at the time of liberation there was still a stone memorial archway standing inside the Racecourse. For a long time, different stories were told about it. According to one story, it was the tomb of Zhou Yu, a famous general of the Kingdom of Wu during the Three Kingdoms Period (220—265 A.D.). Although Shanghai was part of the Kingdom of Wu at that time, this area was a fishing village on the sea coast called "Hudu". Zhou Yu, the supreme commander of the army of the Kingdom of Wu and a native of Shucheng, Anhui Province, fought battles in his lifetime in present-day Hubei Province. How was it possible that he was buried here? It must have been a cooked-up story getting increasingly distorted in circulation. Before the Racecourse was started, this area was a place where two creeks—the Zhoujing Bang and the Yangjing Bang—joined, a place overgrown with reeds, hence the name Luhua Dang (meaning reed marsh) for the area next to Mohawk Road. There is a piece of Beijing opera named "Reed Marsh" (also

called "Death of Zhou Yu"). The story goes that Zhou Yu, falling into the trap set by Zhuge Liang, a statesman and strategist of the Kingdom of Shu in the Three Kingdoms Period, was lured into the reed marsh, where he was caught and then set free on purpose by Zhang Fei. As a result, he spat blood with rage and died of shame. This opera piece, "Reed Marsh", usually comes after another piece entitled "Yellow Crane Tower". Even if the story is fictitious, the place (where it would have happened) is in Hubei Province. Maybe some Beijing opera fans took the reed marsh here for the one where Zhou Yu was caught and the stone archway for the gateway before Zhou Yu's tomb, hence the cooked-up story.

Actually the inscription on the archway showed clearly enough that it was the tomb of nee Zhao, Xu Yuanlai's wife, who passed away in the 53rd year of Emperor Qian Long's reign of the Qing Dynasty. Xu Yuanlai was a nothing, but Zhao was described in the Annals of Shanghai County under the heading, "Chaste Widows and Virtuous Women", in the following words:

"nee Zhao, Xu Yuanlai's wife, widowed at the age of twenty-three, took good care of her parents-in-law and did an excellent job in bringing up her children. Her son, Xu Tingyang, made his way in the world and erected an archway at the twenty-fifth *bao* (an administrative area). She died at the age of eighty."

Xu's descendants were among those who refused to sell the graveyards of their ancestors. The tomb of Xu Yuanlai's wife was then left isolated inside the race-

course with no passage leading to it. Xu's descendants were allowed to visit it only using the Tomb Festival each year (about Easter time). Quite a few members on the board of directors of the Club were novelty hunters, who thought that an archway could serve as an "antique" for enjoyment. That was why the archway remained intact. Later on, the stone archway was damaged and one director of the board, Moller, manager of the Moller & Co., offered money to have it repaired. He also bought two stone statues from the suburbs for some 40 dollars and had them placed in front of the archway. The Moller brothers were out-and-out "adventurers". The building now housing the Shanghai Municipal Committee of the Chinese Communist Youth League at 30, Shaanxi Road, South, was their residence, a building in a convex and concave shape with a spired roof and said to be in the Norwegian style. Inside its garden were tombs of dogs and horses. The Moller brothers were penniless when they came to Shanghai. They made a large fortune by horse racing and dog racing. The dogs and horses buried here were their "benefactors" who helped the Moller brothers to become millionaires. There was even a bronze horse standing on the tomb of the horses.

Moller later moved the two stone statues and put them on each side of the main entrance of a building north of Nanjing Road, West, opposite the Racecourse (the building is now gone and a green belt has been built instead). Oddly enough, people were often found burning incense and worshipping before the statues. Most of them were people who lost money in gambling and they

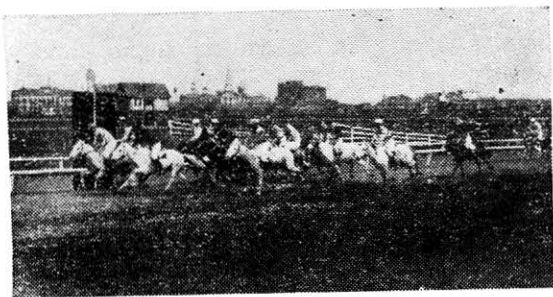
prayed to the statues for blessing in an attempt to turn the tables. After the victory of the War of Resistance against Japanese Aggression, there were, for a time, worshippers coming in an endless stream and large numbers of onlookers, thus causing traffic jams. Because of this, the city government had to move the two statues to Song's Park (present-day Zhabei Park).

When race meets were held in spring and autumn, the Race Club, while closing the door to the Chinese, made it a point to invite the prefectural governor and the county magistrate to attend them, which made some distinguished gentry grow envious. That was why in 1909 (the 1st year of Emperor Xuan Tong's reign of the Qing Dynasty), when the Racecourse was opened to the Chinese, the tickets were sold like hot cakes. The price ranged from 50 cents to 6 dollars, including tea, snacks and Western-style meals. Although the price was high, there were certainly some government officials and compradors who thought that money was no object and were more than pleased to spend the money.

The earliest races consisted of seven, eight or ten horses in competition, with each horse numbered. The jockeys on horseback were dressed in colours. They manipulated the ponies while the Race Club controlled them. The fastest pony was the prize winner, but, more often than not, the tickets for the winning number were the least sold.

From then on, gambling on horse races took a variety of forms, such as "sweepstakes", "pari-mutuels" and "lottery", and horse racing added such events as "handicap race" to its program, using a thousand

and one ways to attract gamblers. In addition, the Race Club issued large numbers of "champion" tickets,



A horse race in the Racecourse

namely lottery tickets, which were sold through agencies, mainly grocery stores, in all the big cities of the country. Later on, lottery tickets were issued in a number of forms, hence the establishment of special stores for selling them. However, the prize in a "champion" lottery was to be won through horse racing and lottery. "Champion" tickets broke down into classes of A and B, major and minor. As a result race meets were held not only in spring and autumn, but almost once or twice a week.

There were indeed some people who won prizes in the sweepstakes, pari-mutuels or "champion" lotteries. However, there was only one in a few thousand or even tens of thousands and most of them were foreigners. Later on, there were also some Chinese, but these were celebrities. For instance, in the 1923 autumn major "champion" sweep, the first prize (Class A) was carried off by a Japanese. The second prize went to a rich Shanghai businessman dealing in pigments by the name

of Bei (descendant of Bei Songsun who bought the Lion Grove Garden in Suzhou). The first prize (Class B) was jointly won by the family stewards, chauffeurs, and maid-servants of Spender, manager of a foreign company called the Merritt Co., Ltd.

Since such had always been the case, news got around that holders of the winning tickets were all related to members on the board of directors of the Race Club. When the Race Club heard of it, it changed its tricks and saw to it that some junior Chinese clerks were among the prize winners. When these Chinese held the winning tickets, the Race Club gave great publicity in the newspapers and even put up advertising columns, saying that everybody had a chance to win, in an attempt to get more people hoodwinked.

When the Racecourse was opened to the Chinese, its turnover increased a great deal. For instance, around 1889, its annual turnover averaged only 22,000 taels of silver, yet between 1895 and 1896, it jumped to more than 40,000. In 1900 it came down to 22,000. However, by 1920 its annual turnover rose to more than 4 million silver dollars again. Its total turnover from 1920 to 1939 amounted to 150 million dollars. The Race Club made money not only by running horse races and clubs, but also by buying and then letting real estates, such as Weihai New Village on Weihaiwei Road and the Morris Estate at the corner of Dagu Road and Zhongqing Road.

Although the Race Club publicized and advertised horse racing in the newspapers, yet during the racing season, from time to time, the newspapers, under the head-

ing of community news, carried stories about people who were heavily in debt or lost their family fortunes because of gambling on horse races and were reduced to begging, swindling and robbing, or even committing suicide. Most of them were junior clerks; some were workers; quite a few were housewives, who lost the money for running their households, and were at loggerheads with their husbands, and even ended up by taking their own lives in fits of great anger.

The case of Yan Ruisheng's murder of Wang Lianying, which once caused great sensation in Shanghai, also had a lot to do with horse racing. In 1920, Yan Ruisheng, an employee of a foreign firm, was crazy about gambling on horse races. He lost all his money and began to swindle prostitutes out of their diamond rings, with which he again gambled and lost again. At that time, there was in Shanghai a well-known courtesan named Wang Lianying who possessed a good bit of jewelry. Yan Ruisheng jockeyed Wang into going for a spin in his car. As they drove to a piece of farmland at Beixinjing, Yan strangled Wang and ran away with her jewelry. But when he got to Xuzhou, he was arrested at the train station and then put to death by the warlords. "Put Yan Ruisheng to Death" was even made into Beijing opera, modern drama and various local operas.

Some newspapers not only exposed in their news coverage the harm done to the people who bet on horse racing, but also laid open in their essays and editorials the fraudulent practices involved in horse racing, advising people not to indulge in horse racing and craving

for riches by laying wagers. However, in semi-colonial and semi-feudal old Shanghai, such a big gambling den as the Racecourse, instead of being banned, was openly supported by the foreign consuls and the Chinese officials and was allowed to give much publicity and advertising to horse racing, attracting those who set their hearts on striking oil by chance. At that time, however, positive education was limited and a few articles were far from enough to help people realize the harm done to the people who gambled on horse racing. Therefore, there were still quite a few who were fooled and came to grief in the end.

Written by Yang Jiayou
Translated by Cheng Runming



THE ORIGIN AND DEVELOPMENT OF COMIC TALK IN SHANGHAI

Comic talk is one of the *quyi* folk art forms. (The *quyi* folk art forms include ballad singing, story telling, comic dialogues, clapper talks, cross talks, etc.) It is also regarded as one of the comedy forms. It has been popular in Shanghai and part of Jiangsu and Zhejiang Provinces since 1920 after it came into being 50 or 60 years ago. Generally speaking, comic talk is performed by one or two people, sometimes three people. It features the telling of jokes, the imitation of different dialects and the singing of different tunes of operas, songs and folk ballads in short theatrical pieces. It differs from the comic dialogue which has been developed from story telling in its striking feature of putting emphasis on acting.

Although comic talk originated and became popular later than the other *quyi* forms, it is closely related to the development of *quyi*. As early as the Han and Tang Dynasties, such *quyi* forms as story telling, drum talking and plain poem singing were already very popular. Later, in the Ming and Qing Dynasties there appeared new *quyi* forms and productions. In the early 1920s, as a result of nearly 2000 years of change and reform, there emerged such *quyi* forms as "Xiao Re Hun", "Chang Xin Wen" and "Ge Bi Xi", in addition

to Suzhou ballad singing, Yangzhou plain poem singing, cymbal talking, scripture chanting, Wenzhou drum talking and Siming story telling. Their main artistic features were jokes, amusing chatter, mockery and satire. The performers were good at using the local dialects and various forms of patois with strong local colours. The performance was mainly given by one person, who could draw hundreds of people, whether in a tea house at the village entrance or in a restaurant by the street. At this time comic talk was in its embryo stage.

Then, there was Wang Wuneng, who was working for a modern drama troupe and was very good at the performing skills of imitating, talking, singing and acting. As a child he liked to imitate different dialects and often practised the singing skill of the *quyi* form, "Ge Bi Xi". He had picked up a little English when he was working as a boy in a foreign firm and had learned to sing arias from Beijing opera, as he lived for a long time in an artists' quarter (in Guanren Lane near the Racecourse) mainly inhabited by actors and actresses. He specialized in playing the role of a clown in the modern drama troupe. When performing on the stage, he and the other actors often acted impromptu; they added words and lines to the dialogue on the spur of the moment and used different dialects and opera tunes. As a result he enjoyed great popularity with his audiences. Once, when "Mingxing She", a modern drama troupe in Suzhou, was invited to perform in a general's home and declined the invitation for some reason, Wang Wuneng was invited by the host to go and perform

all by himself. At that time there were no scripts written for only two performers in modern drama, so Wang Wuneng had to create a show on the spot in which he played a dual role. He gave an impromptu performance by imitating the hawking of street peddlars and the language and movements of restaurant waiters and speaking different dialects. He thus created a "two-man comic talk" and won the great admiration of the audience. Wang Wuneng found this program more to his liking, so from then on he worked with others specializing in giving such shows. As time went by, he was given the unique title, "a comic talk specialist".

At the same time, there was a man called Liu Chunshan who collected money for his mother performing in the City God Temple. He had lived among the wandering minstrels when he was small, and was good at performing such *quyi* forms as "selling syrup candy" and "Pudong story telling". When he began to perform on his own, he often produced rhymed pieces from the community news he learned on the same day, based on the forms of "selling syrup candy" and "Pudong story telling". Thus he became extremely popular and famous, and was called "the comic talker of the current trend of events".

Later, following Wang Wuneng and Liu Chunshan, there was another performer called Jiang Xiaoxiao. Though he worked in a modern drama troupe, he was greatly influenced by Du Baolin in Hangzhou, founder of the *quyi* form, "Xiao Re Hun", and who dared to scoff the evils of the times. At that time, the Nan Yang Brothers Tobacco Co. was in financial difficulties, due to

the dumping of products by foreign firms. The company invited Du Baolin to perform and urge people to buy its goods in his performances of "singing news". Du's artistic ability attracted many people. Jiang Xiaoxiao was among his regular audience. Whenever Jiang was free, he would go to see Du's performances and learn from him. Not long after, Jiang himself began his theatrical career by performing "comic talk" in the "Great World" in Hangzhou. He used a lot of Du Baolin's talking and singing skills and improved them, thus carrying forward and developing Du's style of "awakening the public through talking and laughing".

Wang Wuneng, Liu Chunshan and Jiang Xiaoxiao represented the comic talk world. Wang Wuneng worked as a "comic talk performer", and Liu Chunshan, as a "joke teller", while Jiang Xiaoxiao was a "stroll talk" comedian. At the same time, many of their contemporaries, whether performing along the same lines or others, developed their own styles and forms, with the result that ballad singing, story telling and comic talk were presented together. They were not only put on in theatres, amusement centres, restaurants and ballrooms by a pair of performers, but were often presented by several pairs working together in joint performances. Around 1928 Xu Haidu, owner of the "New World" amusement centre, in competing with other amusement businesses, invited five pairs of performers, namely Wang Wuneng and Qian Wuliang, Jiang Xiaoxiao and Bao Lele, Liu Chunshan and Sheng Daidai, Lu Qiqi and Lu Xixi, and Ding Guaiguai and Zhao Xixi to give a joint performance of comic talks in the "New World". In ad-

dition to performing separately on the stages on the different floors, the five pairs pooled their creative ideas



Jiang Xiachiao and Bao Lele on the stage

to come up with an original approach. They adapted the act "Yuan He Teaching Songs" in the historical play, "Embroidering the Short Coat", and added to the acting the speaking of different dialects, the singing of different tunes and the cracking of jokes in the artistic setting of a beggar master teaching songs to his students. This joint performance given by what the people called "the troupe of five amusing pairs of performers" caused a great sensation in Shanghai and made comic talk even more popular among audiences, who thus recognized the birth of comic talk as a new form of performing arts.

After this performance, comic talk ranked first

among all the operas and *quyi* forms in box-office earnings. Whenever ticket sales were not good in movie houses or in theatres giving ballad singing or story telling, comic talks were added to the performances or movie presentations. What's more, the ballad singing and story telling festival, held at the end of each year in the City God Temple, also included comic talk in its program with a view to attracting a bigger audience. From 1938 to the eve of liberation, comic talk developed hand in hand with the radio stations and the competition of radio commercials. As a result, comic talks were not only given in amusement centres and private homes, but also broadcast as a regular program by a few dozen radio stations in Shanghai, of which the Ya Kai Radio Station even offered a continuous comic talk program from midday to midnight. Such being the case, a new generation of comic talk performers were coming forth, namely Zhu Xiangfei, Yao Mushuang, Zhou Bochun, Yuan Yiling, Xiao Mimi, Yang Huasheng, Zhang Qiaonong, Xiao Xixi and Shen Yile, all extremely popular. They created a number of theatrical works portraying the miserable life of the common people in old Shanghai. These works included "Seventy-two Tenants", "Turn on the Radio", "Old and New Ways of Marriage", "The Rake", "Haircut" and "Peep Show". These creations marked the heyday of comic talk. However, as a result of the continuous invasion by foreign imperialists and the corruption of the Kuomintang government, comic talk was going downhill. Bad elements began to enter the profession, so that good and bad people were intermingled. The repertory

was full of pieces playing to the gallery and appealing to the vulgar tastes of some of the audiences.

Since liberation, under the leadership of the Party and the guidance of the principle "letting a hundred flowers blossom and a hundred schools of thought contend", the art of comic talk has been channeled into the right track of sound development.

First of all, the leaders of the Party and the government have shown great concern for us comic talk performers. In the early 1960s Comrade Mao Zedong watched "Drowning the 7th Army" and "Ah Mao Takes the Train" by Zhu Xiangfei and Wu Jianwei respectively, both famous comic talk performers, on two separate occasions in Shanghai and Hangzhou. In 1950 I had the honour of being chosen as one of the Shanghai delegates to attend a national conference on dramatic work and was received by Premier Zhou Enlai. I remember, on that day, all the delegates lined up and they each reported to Premier Zhou their names, the types of performing arts they represented and the places where they came from. When Premier Zhou, glowing with health and radiating vigour, walked to me with mighty strides, I gripped his hand with great excitement and said, "Premier, I am Zhou Bochun, a comic talk performer from Shanghai." Premier Zhou nodded and replied with a smile on his lips, "I know". Upon hearing his voice I was moved to tears. I had never expected that comic talk performers like me, who had suffered humiliation and insult in the old society, would be given such loving care by the leaders of New China. I also remember that in 1964 I had the pleasure in joining Yao

Mushuang, Yuan Yiling and Tong Shuangchun in giving a comic talk for such leading comrades as Chen Yi, Ye Jianying and Xu Shiyu. I can still recall that at the end of the show, Marshal Ye even learned to speak, with witty humour, some of the Suzhou dialect used in our performance and encouraged us by saying, "You did an excellent job." In 1979, when the Fourth National Conference on Literary and Art Work was held, Yang Huasheng, Yuan Yiling, Huang Yongsheng and I were again chosen as representatives of the Shanghai comic talk and *quyi* circles to attend it, and were received by the leaders of the Party Central Committee and the state. All this gave us great political honour and encouragement, so that we were determined, under the leadership of the Party, to make greater efforts to develop the art of comic talk and serve the people better.

This fundamental change of a political and artistic character found expression in the following: First, in the early post-liberation days, the comic talk performers, under the leadership of the Shanghai Municipal Cultural Bureau, gave up the high income they earned by working as individual performers, formed a farce troupe, did away with the boss system, introduced the director and script method of working and carried out organized political studies. Secondly, though comic talk performers began to stage farces after liberation, they continued to give comic talks on the radio. When political activities were going on, they went out to the streets to offer shows or added a few numbers to the main productions in front of the curtain in theatres, so as to gear their perform-

ances to the needs of these political activities. I remember that in 1951 the Shanghai comic talk performers staged a North-South joint *quyi* benefit in Shanghai together with Hou Baolin, a comic dialogue performer from Beijing. All the box-office earnings went to the purchase of planes and artillery to be used in the war "to resist U.S. aggression and aid Korea and to protect our homes and defend our motherland". This signified the great patriotism of the comic talk performers. Thirdly, though the comic talk performers presented some productions to depict the miserable life of the common people and satirize the ruling and exploiting classes in the old society, yet many more of their productions were filled with dregs and poisonous ideas of feudalism and capitalism, so that in the long run the term "comic talk" was synonymous with vulgar interests, bad taste, evil speaking and immoral behaviour. Since the founding of New China, however, comic talk performers, under the leadership of the Party and the care of the cultural authorities and with the help of the dramatists' association, the radio station, the TV station as well as the publishing and newspaper organizations and through studies, reviews, exchanges and discussions with regard to the creation of new comic talks and the reform of their presentations have improved the art of comic talk with excellent results. They have created a large number of good works with high artistry portraying the new socialist life. For instance, the piece, "Two Barbers", created by Pei Kaier and Shen Yile, showed the different attitudes of two barbers, one who served the people heart and soul and the other, a typical irresponsible fellow,

who cared nothing about other people. The whole piece was very educative, with highly artistic movements, full of jokes, and, therefore, extremely popular among the people. The artistic source of the piece was the traditional production, "Haircut", which, however, depicted how the owners of a "husband-and-wife barbershop" were at loggerheads because of the runaway inflation and the insecurity of their livelihood and vented their anger on the customers. Judged by either its ideological content or artistic quality, the piece "Two Barbers" was thoroughly changed as a result of a substantial improvement on the production "Haircut". Another example was Zhu Xiangfei and Zhou Bochun's "Coordination of the Whole Body", originally a humorous piece lasting only one or two minutes and containing jokes produced by good or poor coordination of hands and feet. As a result of the careful conception of the plot by the authors, the piece was given the theme that "all organs of the human body form an integral whole and should work in good coordination"; thus it was filled with a rich flavour of the times and highly appreciated by the people. Still another case in point was Xiao Shenmi and Ye Yiqing's "Singing in Antiphonal Style" and Wang Shuangqing, Wu Shuangyi and Wong Shuangjie's "Watching the Movie", which gave expression to the feelings and morality of the people, thus forming a new style of their own. In addition, the 17 Years following liberation saw the creation of such theatrical pieces as "Have Fun in the Great World Amusement Centre", "A Word Read in Two Ways", "Little Master Wang", "Ling Xuemei", "Three Catties

(1 catty = 1/2 kilo) of Rice", "Making a Phone Call", "Pliers", "Two Ticket Sellers", "Arithmetic" and so on, which gave an entirely new outlook to comic talk presented on the socialist stage, thus helping people to realize that comic talk was no longer synonymous with "vulgar interests, bad taste, evil speaking and immoral behaviour", but had become one of the *quyi* forms which was "terse and forceful, full of wit and humour, and could give expression to reality in a quick way".

At the same time, under the care of the Party and with the help of the departments concerned, the door was opened to exchanges of *quyi* forms between the North and the South. There were two large-scale exchanges. One was in 1956, when joint performances of *quyi* exchanges between the North and the South were given in the Cultural Square Theatre by Hou Baolin and Guo Qiru, two comic dialoguers from the North, famous both at home and abroad, and Yao Mushuang, Zhou Bochun, Yang Huasheng, Zhang Qiaonong, Xiao Xixi and Shen Yile, well-known comic talk performers from Shanghai. Among the numbers presented were "Solving Riddles", "Longhua Pagoda", "The Common Speech and the Dialects" and "Imitation of Singing in Different Operas". Another was in 1963, when the Farce Troupe of the Shanghai People's Art Theatre was on a performance tour of Beijing and Tianjin, presenting such farcical productions as "A Garden Full of the Beauty of Spring". During its tour of Beijing, it was invited by the Chinese Dramatists' Association to perform *quyi* numbers together with the Recitation and Ballad Singing Troupe of

the Central Broadcasting Station, the Beijing Quyi Troupe and the Gaojia Opera Troupe from Fujian Province. On its tour of Tianjin, it was invited by the Tianjin Quyi Troupe to give a joint performance, at which Ma Sanli, Su Wenmao, Yao Mushang, Zhou Bochun and Yuan Yiling each gave their master-strokes. In addition, Zhao Peiru, a famous comic dialoguer, cooperated with Zhou Bochun in performing a number entitled "Arithmetic". Through these exchanges, the Shanghai comic talk performers benefited a great deal from the liveliness, compactness and earnestness of comic dialogues of the North both in creation and in presentation, while the comic dialoguers also profited from the comic talkers. As a result, the comic dialoguers adapted and performed such comic talk pieces as "Watching the Movie", "Making a Phone Call" and "Pulling a Ricksha", thus adding the features of acting to "make-up comic dialogues".

In order to develop the art of comic talk, the departments concerned organized, under the leadership of the Party, two "comic talk festivals" on two separate occasions. One was in 1957, when city-wide large-scale performances were given for exchanging experiences and learning from each other in comic talk creation and presentation. The works presented included such numbers as "Singing of the Beijing Opera 'Unguarded City' in Dialects", "Well-Informed in Things Past and Present", "There Is Such a Meeting", "Playing Mah-jong" and so on. Another was in 1962, when a number of comic talks were presented at the festival, including Yao Mushuang and Zhou Bochun's "The Ning-

bo Musicians" and "Thirteen People Playing Mahjong", Yuan Yiling and Xiao Mimi's "Spring Has Come to the Human World" and "Restaurant Waiters in Different Places", Yang Huasheng and Zhang Qiaonong's "Imitation of Singing in Different Operas" and "Story Telling in Pudong Dialect", Xiao Xixi and Shen Yile's "Haircut" and "The Rake", Wen Bingbing and Liu Xiasheng's "Wu Song Kills the Tiger", Fan Haha and Yu Xiangming's "Bao Gong Tries Bai Chuan's Case", and Yang Liucun and Zhang Zuidi's "Blind Fortune Tellers". These two festivals helped the comic talk performers make a preliminary study and summarization of the law governing the art of comic talk, and also enabled them to publish two books, namely, "Selections of Comic Talks" and "Comic Talk Series". Though the leading position in the farcical circles was given to farce after liberation, comic talk, as one form of performing arts, has undergone thorough changes and has embarked on the right course of socialist literature and art as compared with what it was before liberation.

In the 17 years from the day of liberation to the beginning of the "cultural revolution", a contingent of comic talk performers with rich experience in artistic practice grew up in a healthy way along the path of artistic development. Yao Mushuang and Zhou Bochun, devoted to creative work, further developed their style of "blazing new trails free from vulgarism and revealing profound truth through merry joking". Yuan Yiling, by absorbing Liu Chunshan's artistic "quick talking", worked hard for years on such tongue-twist-

ing numbers as "Jinlin Pagoda" and "Pudong Story Telling", thus creating a unique style of his own. Yang Huasheng, by studying the singing and acting of different operas and bringing them into comic talks, achieved outstanding success. Xiao Xixi, bent on the creation of new pieces, was a versatile performer popular among the people. What was more encouraging was that a new generation of comic talk performers emerged, such as Wu Shuangyi, Tong Shuangchun, Wang Shuangqing and Weng Shuangjie. They were all students of comic talk under Yao Mushuang and Zhou Bochun and were the best of the few dozen young comic talk performers under the same middle name of Shuang. They became the main force of the farcical circles. Though belonging to the same school, they each had their own styles of talking, imitating, performing and singing. Xiao Shengmi, though a student of Xiao Mimi, was good at learning from the strong points of others with an open mind, thus presenting a number of creative works much favoured by the people.

However, during the ten-year catastrophe of the "cultural revolution", the vicious "gang of four" arbitrarily banned the art of comic talk and labelled many comic talk performers enemy agents and counter-revolutionaries, subjecting them to fascist torture, with the result that some of them died uncleared of frame-up charges. After the downfall of the "gang of four", the art of comic talk was given a new life. The comic talk performers not only re-staged a number of good works created and performed before the "cultural revolution", but also produced and presented a good

many excellent works depicting real life and condemning the "gang of four", such as "A Pipe Dream", "Acting as the Occasion Dictates", "Laughter from the Audience", "Seeing a Doctor", "Food Market", "Not Knowing Whether to Laugh or Cry", "Making a Comparison", "Hearts Beat as One", "Two Faces", "Acting as an Example to Others", "No End of Pacans", "Song of a Newspaper Boy", "No One Wants to Marry Him", "Neighbours", "Nanjing Road" and so on, which marked the initial flourishing of the creation and presentation of comic talks. At the same time, the Shanghai Quyi Troupe, the People's Farce Troupe and the Qingyi Farce Troupe, while giving farcical performances, persisted in the creation and staging of comic talks. In addition, the Shanghai Broadcasting and Television Art Troupe founded a recitation and ballad singing team and made comic talk a separate genre in its presentation.

While glancing back over the long course comic talk has followed and looking ahead into the future, we are full of confidence and firmly believe that comic talk has boundless prospects.

Written by Zhou Bochun

Translated by Cheng Runming

NEW DRAMA, MODERN PLAY AND MODERN DRAMA

Modern drama is a form of drama popular among the people. The Chinese modern drama originated in Shanghai and has had its vicissitudes.

The earliest form of modern drama had something to do with the missionary schools in Shanghai. After Shanghai was opened as a trade port in 1843, foreigners came here one after another to set up schools. At that time, there were such activities as "parents' day parties" and such organizations as "art-learning societies" in the schools. The students, encouraged by these organizations, often put on shows. This kind of show contained no singing, nor dancing, nor the accompaniment by gong-and-drum beating, nor band playing. It was made up only of dialogue and was called *xin ju* (new drama) or *shi zhuang xin xi* (modern costume new play), which was in fact the earliest form of modern drama.

In 1860 there appeared in Shanghai a theatrical troupe called the "ABC Troupe" started by the British and Americans. All its members were British and American nationals residing in Shanghai. The troupe gave public performances in the Guanglu Theatre several times a year. Most of its presentations were world-famous dramas. Though the plots were a long way from the life of the Chinese people, they attracted great

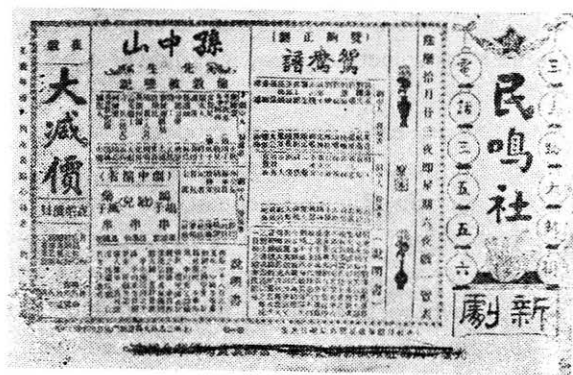
attention because of their realistic and lifelike stage settings, which greatly differed from the symbolic presentation in traditional Chinese operas.

One of the reasons for the expansion of the influence of *xin ju* was that many Chinese students who had returned from their studies abroad often put up *xin ju* performances. The most active of these students were the returned students from Japan, where they learned *xin pai ju* (new-school drama). When they returned, they rearranged and adapted it to the Chinese drama and worked hard to create a kind of *xin ju* (new drama) of China's own. This spurred the schools run by the Chinese to sponsor *xin ju* performances at parents' day parties or recreation parties. *Xin ju* was once so popular that its productions were adapted for other types of drama. For instance, Xia Yueshan and his brother Xia Yuerun, returned students from Japan, founded the first theatre — Xinwutai in Shanghai and often adapted *xin ju* plays for presentations in their theatre. Among the most popular pieces they adapted and put on were "The Iron Cock", "Zhang Wenxiang Stabs Ma", "Napoleon", "La Dame aux Camelias" and so on. Being good at Beijing opera singing, when performing *xin ju*, they could not help speaking in an affected and awkward fashion.

During the reign of Emperor Xuan Tong in the Qing Dynasty (1908—1911), there was in Shanghai a dramatist called Wang Zhongsheng who founded the first special school in China for teaching drama — the Shanghai Tongjian School. The school even advertised for new students and the promotion of *xin ju*

in the newspapers. After two months of hurried preparation, it put on the play "Uncle Tom's Cabin" in the Lyceum Theatre. As the play was produced in a rough and slipshod way, it turned out to be a failure after a run of only three days. Far from discouraged, Wang Zhongsheng, cooperating with Ren Tianzhi half a year later, rehearsed and produced the play "The Brief Biography of Karen" and then offered public performances in the Xiangxian Tea House. The play was the prototype of modern drama and Wang did make a success this time. The staging of "The Brief Biography of Karen" was considered a landmark in the history of Chinese modern drama.

After the 1911 Revolution, the sense of republicanism took root in the hearts of the people, and there prevailed a new social atmosphere in the country. At this time *xin ju* began to grow on an unprecedented scale. Ouyang Yuqing and Wu Wozun formed the Chunliu She (Spring Willow Society), which staged plays



A playbill of a *xin ju* play

with a strong political flavour, such as "The Bell of Society" and "Complaints About Unfairness" in the Moutrie Piano Company on Nanjing Road at the Bund. Between 1907 and 1911 the Jinhua Tuan (Troupe) and the Chunyang She (Society) staged "Qiu Jin", "Xu Xilin", "A Revolutionary Family", "Blood of Patriotism", "Storms of East Asia", "Long Live Republicanism", "Yellow Crane Tower" and other *xin ju* works, which showed that political feeling was running high at that time. Through theatrical performances they advocated revolution and satirized and laid bare the corruption of the ruling government of the Qing Dynasty, thus making themselves very popular among the people and pushing the revolution forward. They, together with many other troupes like the Xinmin She (Society), the Minming She, the Kaiyang She and the Qimin She, which were organized some time later, presented a repertory of good and impressive *xin ju* plays in Shanghai. After the 1911 Revolution the word "modern" was all the vogue. There were "modern" sticks, "modern" haircuts and so on. Since *xin ju* (new drama) was something new, it should also be given the title "modern play", hence the name "*wen ming xi*" (modern play, an early form of modern drama).

During the period of the development of *wen ming xi*, Zheng Zhengqiu, Zhang Shichuan and others wrote, directed and staged in the Xiaowutai Theatre many plays on themes of love, society, comedy and crime detection to cater to the taste of the urban audience.

At that time *wen ming xi* was performed with no script, but only a prepared list of the acts and scenes,

giving a general idea of the content of each act and scene. The players acted impromptu on the stage according to the list. Good players could give free rein to the development of the play until the end without wandering off the theme, while poor ones could only make such an exhibition of themselves on the stage that sometimes they even had to break off their performances halfway. Fortunately comic shows and farces were quite popular at that time, and the audience did not care much about the lines; so the players could still go on performing act after act and scene after scene.

The modern play "The Wronged Souls of the Black Household", written by Xu Fumin and with Xia Yue-shan, Pan Yueqiao and Qi Zhandeng as the leading players, was staged in the Xinwutai Theatre and it remained a great draw for quite some time. The play portrayed how a big feudal family came to ruin with a tragic end as victims of opium smoking, bringing to light the evils of drug addiction. One character in the play, Zeng Hedu (a homophone of *zhenhutu*, a Chinese word for "muddleheaded") forced his son to start the habit of opium smoking, while another character, Zeng Baijia (a homophone of *zhenbaijia*, meaning "thorough squanderer" in English), a drug addict, became a tramp loafing around the streets, his wife committed suicide by drowning herself in the river and his son died of opium poisoning, while his daughter was reduced to prostitution. The story was delightfully complicated and the plot, touching.

In about 1921 Ying Yunwei, Wang Zhongxian,

Ouyang Yuqing, Hong Shen, Gu Zhongyi and Xu Zhuodai founded an amateur theatrical troupe under the Xi Ju Xie She (Drama Association) and presented a number of plays, including the "Fan of the Young Mistress" and "The Second Dream". They made a careful selection of the scripts, did serious rehearsals and pioneered in the taking of male roles by men and the playing of female roles by women, thus attaining a new and higher level of play writing, stage designing and acting. In order to distinguish productions of this period from the previous *wen ming xi* plays, they called them "*ai mei ju* (aesthetic drama)". In fact *ai mei ju* was a matured form of modern drama developed in Shanghai.

From then on, the Xinhua Theatrical Troupe, a movie company offering modern drama at the same time, presented a number of theatrical works in the Lafayette Theatre (present-day Changcheng Movie House). Some amateur and professional theatrical troupes also rented theatres to give modern drama performances. The Nanguo Drama Society and the troupe of the Dramatic Art Society led by Tian Han and Hong Shen played an important role in the creation and development of modern drama in Shanghai. The term *hua ju* (modern drama) we use today was brought into being at this time.

Written by Tang Weikang
Translated by Cheng Runming

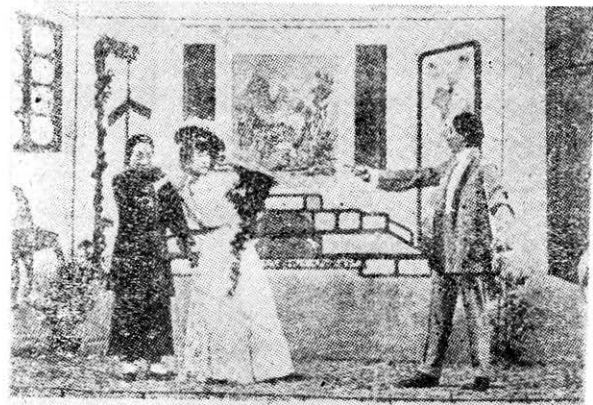
THE XINWUTAI THEATRE (THE NEW THEATRE) AND PAN YUEQIAO

Quite a few of my friends worked in the different aspects of the theatre, such as Ouyang Yuqing, Qian Huafo and Xu Banmei. Xu had a good memory. He once said, "The first theatre in Shanghai, named Sanya Yuan (Three Elegancies Garden), was built around 1842. It was located on Xianqian Street inside the city of Shanghai, outside which there were no theatres at the time. That was why a poet named Hu Shoutian from Shanyin, on a tour of Shanghai during the Taiping Heavenly Kingdom Revolution, wrote in his 'Occasional Poem in the Classical Style', 'There is a new show of spring lantern riddles in the Liyuan Theatre attracting large numbers of people from outside the city.' Later on, there appeared in the Shanghai concessions several theatres called Mantingfang, Jumeixuan, Dan-guixuan, etc". Xu was older than I and I had never seen any of these theatres. I can only remember, when I was a child, I lived with my grandfather in a house on a lane leading off Baoshan Street (present-day Guangdong Road). People called this area Mantingfang, where the theatre was once located. Though the theatre was gone and the building housing the theatre was converted into a residential house, people still called it Mantingfang, as they had been using the name all along.

All the theatres I saw at that time were called tea houses, such as Tianxian Tea House, Qunxian Tea House and so on. Those who did not know the ropes would take them as tea houses, where people like Lu Tong and Lu Yu, both great tea drinkers in Chinese history, could spend their leisure time and enjoy themselves over a cup of tea. They were in fact not tea houses, though "dragon well" tea picked before "grain rain" (the 6th solar term in the Chinese calendar) was available. Therefore, such tea houses were actually theatres, where Beijing opera was performed and tea was served as an additional treat for the audience. Once such a practice was established, it would not sound inappropriate to call these theatres "tea houses". Theatres at that time had a square stage with a wooden partition separating the front and the back of the stage. Hung in the middle of the partition was a red-and-green backdrop with designs of lions playing with an embroidered ball, two dragons scrambling for a pearl and the two deities of "happy matrimony", etc. On both sides of the partition were doors; the one marked with "Generals out" was for entry onto the stage and the other marked with "Ministers in" was for exit from the stage, thus the entrance and the exit of actors were being strictly arranged. There should be no mistake. At that time little attention was paid to the architectural technique of theatres; there was a column on the left and the right side of the stage blocking the view of the audience and caused a nuisance to theatre-goers. However, this style of architecture had been followed for a long time and no one had ever thought of altering

it.

By the end of the Qing Dynasty, a few of the progressive gentry in Shanghai, such as Shen Manyun, Yao Boxin and Zhang Yicha, in view of the glamour of the theatres and ballrooms in the foreign concessions, were anxious to bring prosperity to the Chinese quarters and compete with the foreign concessions. They, therefore, bought several mu (1 mu = 0.067 hectare or 0.17 acre) of land at Shiliupu by the Huangpu River inside the Chinese quarters. They planned to start with the building of theatres, which would be followed by restaurants and other stores. Then, with houses and shops close to each other and households bustling with activity, they could achieve the aim of bringing prosperity to the Chinese quarters. But to build theatres was by no means easy, especially for those who did not know anything about it. What was to be done? Fortunately, Shen Manyun had a large circle of friends,



"New Camelia", a *xin ju* play

He knew Xia Yueshan and Pan Yueqiao, both dramatists with new ideas, so he consulted them. They held that to start a new undertaking one had to blaze a new trail and that an old-style theatre would not be very attractive even if one invited famous actors to perform in it. They, therefore, suggested that a new-style theatre be built to catch the eye of the audience and a visit be paid to Japan where drama was well developed and stages were designed with much originality. Whereupon, Shen, Yao and Zhang were much delighted and at once organized a visiting group to Tokyo, where they visited several theatres. After their return, they immediately set to designing a new theatre and they themselves even participated in the designing and drafting and soon started the construction of the new theatre. They engaged Zhang Yuguang, a senior master painter, to take charge of scenery painting and Xiong Songguan as Zhang's assistant. In the new theatre they built a round stage with no columns instead of a square one and installed movable scenery settings, presenting mountains, forests, fields as well as curved courtyards and bridal chambers to match the plots of the plays and give the audience a better sense of reality and charm. This was called Xinwutai—the new stage. Owing to the publicity made by the newspapers, tickets were sold in unprecedented numbers. The old-style theatres had square tables between seats, which took up much space, but the new theatre was built with only fixed rows of seats to accommodate a bigger audience. As a result, the Shiliupu area became a spectacular scene, bustling with

activity and excitement. However, good things did not last long. As accidents occurred one after another around the area of Shiliupu, the authorities in the adjacent foreign concession often closed ahead of time the iron gates between the concession and the Chinese quarters. As a consequence, ticket sales dropped, because those who lived in the concession and liked to see evening shows did not dare to come and watch the performances for fear of being unable to get through the border after the show late at night. Xia and Pan thought that the best policy was to move the theatre to some other place. The best choice was, of course, the foreign concession. Yet, after careful consideration, they were determined to bring prosperity to the Chinese quarters rather than live under the roof of foreigners; they, therefore, bought a piece of land at Luxiangyuan (popularly known as Nine-mu Land) for the building of a new stage in a still newer style so as to make a fresh start and to reform the Chinese theatre. According to the established rule of the theatrical circles, no one was allowed to perform the play "Guan Yu Retreats to the City of Maicheng". (Guan Yu was a general of the Kingdom of Zhu during the Three Kingdoms Period, 220—265 A. D.) However, plays based on other stories of the Three Kingdoms were allowed. The reason for the ban was that Guan Yu met his Waterloo and came to grief in Maicheng. Any play portraying this tragic end was to be avoided, otherwise it would be tantamount to profaning Guan Yu, the God of War. Moreover, it was believed that if one performed such a play, one would offend Guan Yu,

and most likely suffer a great disaster from fire. Xia Yue-run, Xia Yueshan's brother, was noted for playing roles of warriors, and especially good at playing roles of warriors with red-painted faces. He and Wang Hong-shou were equally famous for playing such roles. He did not care about the old rules and taboos of the Chinese theatre, so he broke this feudalistic superstition, wrote and rehearsed the play and finally put on "Guan Yu Retreats to the City of Maicheng". People who loved Beijing opera would certainly want to come and see what it was like and how it was performed. Even those who did not understand Beijing opera also wanted to come and watch as they thought it would be an eye-opener. As a result, the play was a great hit with full houses for a number of days. However, one night, when the performance was going on, it so happened that a fire broke out in a house next to the theatre and the theatre fell an innocent victim to the fire. Xia and Pan held this was only an accident. They had the theatre repaired and continued to stage the play with no more trouble. Once such a superstitious idea was scrapped, other theatres followed suit and presented the play one after another, thus making it very popular for a time.

Pan Yueqiao, a native of Ganquan, Yangzhou, lived in Hujiachang to the west of the county seat, lost his father when he was a small child and went to Beijing to learn opera at the age of eight. He began to perform on the stage when he was twelve. As a player of great talent, he improved his skill day by day and created a new style of singing, and in this way

he gained considerable fame among his contemporaries. However, he had a husky voice; he, therefore, put more stress on acting than on singing and became an actor playing the role of *xu sheng* (bearded man) with excellent results. His best-known performances were "Si Jin Shi" (Four Successful Candidates at the Highest Imperial Examination) and "Ming Mo Yi Hen" (Eternal Regret at the End of the Ming Dynasty). When he came to Shanghai, he founded the Xinwutai - the new theatre. At that time he was full of progressive ideas. He got in touch with Chen Yingshi and Yao Baixin from time to time and performed such modern drama pieces as "Pan Jumps into the Sea as a Martyr" to inspire the masses of people with revolutionary ideas. In addition, he gave charity performances to help the people who were suffering from famine due to droughts or floods in the different areas. In his performances he sometimes added impassioned monologues and with his eloquence he appealed for the famine-stricken victims. Touched by his speech, the audience would, one after another, throw onto the stage silver dollars, which, in a moment, would pile up to a thousand. The money was then turned over to the relief committee to help victims in the stricken areas. At that time there was a celebrity named Ma Xiangbai who was very good at making speeches full of emotion. Some people commented, "Ma Xiangbai makes speeches like acting in plays, while Pan Yueqiao acts like making speeches." Such remarks were indeed meaningful. He also opened the Zhenling School to provide a chance to study for the children of impoverished theatrical players who could

not afford to go to school. When Qin Chunxuan, a high-ranking official of the Qing government, learnt of this, he commended Pan and awarded him a silver medal. I once saw the medal, which was about 10 centimetres long and 5 centimetres wide, with a half-length photo of Qin framed in by glass on the obverse side, in which Qin, with a fat head, big ears, narrow eyes and long curving moustaches, looked as proud as a turkey in a skullcap and a large mandarin jacket. On the top of the reverse side were two dragons scrambling for a pearl, below which were the following words, "Qin, tutor of the crown prince and ex-minister of post under the governor of Sichuan, Yunnan, Guizhou, Guangdong and Guangxi Provinces awarded this medal, on a lucky day of the 2nd month of the 3rd year under the reign of Emperor Xuan Tong, to commend Xiao Lianshen, an actor, for awakening the public to break with old conventions by promoting education and helping the famine victims. This is a very promising pioneering undertaking in promoting the reform of theatrical practice and educating the people to foster new customs." Xiao Liansheng was the stage name of Pan Yueqiao.

There was one more thing worth mentioning about him. In those days, most fire fighters would, in case of a fire, take advantage of their job to feather their own nests. Instead of putting out the fire first, they searched the trunks and boxes for jewelry, expensive clothing and other valuables to line their own pockets, leaving the fire to spread to the adjacent houses and lead to an irreparable great disaster. In view

of this, Pan organized actors and stage hands of the theatre into an honest fire-fighting team and he himself volunteered as the team leader in an effort to correct such wicked practices. From then on, Pan's good deeds were continually on the lips of the people.

When the Wuchang Uprising of the 1911 Revolution took place, the armed corps of the various trade guilds in Shanghai were ready to make response. As a member of one of the armed corps, Pan made much publicity about the uprising. Then Chen Qimei went to the Jiangnan Manufacturers' Bureau (a munition plant run by the Qing government) and explained to Zhang Chubao, director of the bureau, the righteous cause of the 1911 Revolution, trying to persuade him to hoist a white flag and surrender. However, Zhang, obstinate by nature, flew into a rage and ordered the guards to tie Chen up and hang him up on a tree. Pan and Xia Yueshen, as well as other radicals of the guild corps, such as Qian Huaifu and Wang Baikui, were waiting for news from Chen Qimei, but Chen did not turn up. They knew something bad must have happened to him, so they decided to rise in insurrection. Pan bought a "Standard Oil" can of kerosene and took it to a wooden board workshop opposite the Manufacturers' Bureau, which made wooden ammunition boxes for the bureau. In those times of national tension, the Manufacturers' Bureau did not make much ammunition and the wooden board workshop was almost closed down. Pan, Qian and others, having broken into the workshop, poured kerosene on the wood shavings and set fire to them, which immediately rose up in flames. At a shout

"charge", all, armed with guns, made a fierce attack on the gate of the Manufacturers' Bureau. Pan, good at martial art skills and quick in movements, climbed



Pan Yucqiao's pass

over the wall and got into the bureau. Frightened out of his wits, Zhang Chubao slipped away through a side gate. Chen Qimei was then set free and the Manufacturers' Bureau fell into the hands of the armed corps and Shanghai was taken. Pan then returned and reported to the headquarters on the attack, unconscious of his wounded hip and blood-stained clothes. When order was established and Chen Qimei became the commander of the Shanghai army, he appointed Pan head of the Investigation Department. Pan, however, declined the offer with a smile and continued to perform in the Xinwutai Theatre. Later on, Dr. Sun Yat-sen inscribed a tablet in high praise of him. Pan hung the tablet in the office of the theatre in memory of the revolution.

When Yuan Shikai proclaimed himself emperor, Zhang Rucheng, Yuan's lackey, always jealous of Pan's achievements, also came into power. For safety's sake, Pan went to Yushan in Changshu and lived a secluded life there. As his wife was from Changshu, he took it as his second home town. Depressed and unhappy, he passed away a few years later.

Written by Zheng Yimei

Translated by Cheng Runming



SOME RANDOM RECOLLECTIONS OF SHANGHAI'S MUSEUMS

In China's feudal society, while private collections made up one source of the cultural relics preserved through generations or unearthed, a large number of them were kept in emperors' palaces as objects for the feudal rulers' enjoyment. Although there was a large collection of antiques and art works in the palaces of the Qing Dynasty, not a single public museum existed. In view of the fast developing museum interest in the Western countries, an industrialist named Chang Jian pointed out by the end of the Qing Dynasty, "The founding of museums in the West is sponsored by the government and often private individuals would donate a million or ten million dollars to this end, thus making it flourish." He submitted a written statement to the ministry of education of the Qing Dynasty requesting a national museum be set up. But nothing came out of his suggestion due to differing views. The earliest museum ever set up in China was Nantong Museum sponsored by Chang Jian. It was founded in 1905 to serve the purpose of education for a normal school. Ten years' efforts turned it into a decent museum in 1914. It consisted of three sections: natural science, history, and fine arts, with stress on the first. Nantong Museum gave certain impetus to the development of museums in China. In 1914, the first national museum

in China was established in Beijing, that was the Beijing Ancient Relic Exhibition Centre. First, the ancient relics kept in the temporary imperial palaces in Liaoning and Zhengde were moved to Beijing and exhibited in the outer court of the Imperial Palace. Later on, the Wenhua and Wuying Halls in the palace were converted into exhibition rooms and the Baoyun Chamber was built for storing important relics.

Shanghai was the place where foreigners set up the earliest museum in China. The first such museum was the Aurora Museum established in 1865. Called at first the Museum of Natural History, it was located next to the present Catholic Cathedral at Xujiahui. The bulk of its collection was biological specimens found in the Changjiang (Yangtze) River basin. A new museum building to the west of the Aurora University was put up in 1930 to house the increasing number of exhibits. It was then renamed the Aurora Museum. The Shanghai Museum, founded by the Asian Literary Society, was a little younger than the Aurora Museum. The planning of the museum started in 1874. The building was located on Museum Road (the present Huqiu Road). Its main exhibits were also biological specimens and there was a library attached to it. Both these museums, though with a long history, exerted little influence on the culture and education of Shanghai as they were run by foreigners.

China was, at that time, reduced to a semi-colonial status and Shanghai, to a "paradise of adventurers". This accounted for the long absence of a Chinese-run museum in Shanghai although the ones run by foreign-

ners were set up very early. A great number of valuable relics dug out of the ground by tomb robbers were shipped abroad as exports via Shanghai. Some of them were exhibited in well-known museums in Europe and America; others became the private property of some big antique collectors, who printed beautiful atlas with pictures of these relics. However, there was not a single museum run by the Chinese in Shanghai for keeping and displaying cultural relics. It distressed the patriotic scholars, especially historians and archaeologists, to see all this happening. They all eagerly hoped that a museum reflecting China's national culture would be set up in Shanghai at an early date.

They appealed for the setting up of a Chinese museum; their efforts were rewarded in 1936, when such a museum was founded in Shanghai. However, it was already 68 years behind the museums built by foreigners. Nevertheless, the establishment of this museum was not without twists and turns.

The construction of the building housing the



The Shanghai Municipal Museum in 1936

“Shanghai Municipal Museum” located in Jiangwan, then the city centre, started with the setting up of the preparatory committee in November 1935 and was completed in April 1936, when the arrangement of exhibits began. The museum was officially opened on New Year's Day of 1937. It was a general museum, consisting of history and art sections. The history section dealt mainly with local history, exhibiting historical documents and relics of Shanghai. The art section mainly displayed art works in ancient China, such as bronze ware, paintings and pottery and porcelain. The museum building was a two-story structure in the shape of an air-plane. The first floor of the two wings was occupied by store rooms, a research office and administrative offices for the staff. The second floor was used as exhibition rooms for the art section. The first floor and the entire second floor of the main hall in the back served as exhibition rooms for the history section. The board of directors was set up before the official opening of the museum. Support was solicited from private collectors, who sold, donated or deposited their valuables as part of the museum's exhibits. A large-scale exhibition of the historical documents of the Shanghai city and its ten surrounding counties was held so that exhibits could be collected or copied. Many important documents were loaned or donated by private collectors. Detailed catalogues for the exhibits were published. All this paved the way for the setting up of the history section of the museum. Meanwhile, the support of many private collectors made it possible for the exhibition of bronze ware,

paintings and pottery and porcelain to take shape. There was a plan for the publication of the "Shanghai Municipal Museum Series", which fell into four categories — museum science, Shanghai history, art and archaeology. Many of these were published by the Zhonghua Book Bureau. "Shanghai Museum", a weekly, was sponsored by "Min Bao" (the "People's Paper"). It was no easy job to establish in less than two years a museum of this size in view of the limited funds and a small staff, though it left much to be desired. The credit should go to some of the patriotic cultural relic workers of that time.

Unfortunately, the museum, set up through the hard work of patriotic cultural relic workers, was a little over six months old when the Anti-Japanese War broke out in Shanghai on August 13, 1937. On the eve of the war, the staff of the "Shanghai Municipal Museum" picked out, in a hurry, and packed in boxes the important relic pieces and stored them in the Aurora Museum. Following the outbreak of the Pacific War in December 1941, the Japanese army entered the French Concession. Not long after this, the relics stored in the Aurora Museum fell into the hands of traitors in the literary circles. They organized a "Committee for the Disposal of Cultural Relics" and meant to steal the relics for sale. After the victory of the Anti-Japanese War in September 1945, the staff of the original Shanghai Municipal Museum began to look for these relics. Two months' hunting enabled them to locate the surviving relics in a ware house on Yuyuan Road. A preparatory committee for restoring the museum was or-

ganized in January 1946. Jiangwan was no longer a suitable place for the construction of a new museum, as it was too out-of-the-way and the old museum building there had been damaged by gun-fire. The Kuomintang government, bent on fighting the civil war, did not care for museums. Since no suitable site was immediately available, the museum was temporarily housed on the second floor of a former Japanese primary school near Hengbang Bridge on Sichuan Road, North. Three exhibition rooms for stone ware, bronze ware, pottery and porcelain and burial objects were opened one after another. Many difficulties were encountered, such as little space in a small museum building, limited funds and a small staff. However, thanks to the concerted efforts of the museum staff, research in cultural relics made some progress. The museum published more than 110 issues of a weekly, "Cultural Relics". Investigations were made into the historical sites of remote antiquity in the surrounding areas of Shanghai. An excavation lasting three months was undertaken at the historical site of Qijiadun in Songjiang County.

What is worth mentioning is that in 1948 the "Shanghai Municipal Museum" staff intercepted at the customs house and withheld until liberation a large quantity of valuable relics, which some antique dealers tried to smuggle out of China heading for New York. Export of ancient relics was not allowed according to the Acts for the Protection of Cultural Relics made public by the Department of Interior Affairs of the Kuomintang government and the inspection regulations of the cus-

toms house. But the "Shanghai Municipal Museum", an important organization dealing with relics, was never authorized to inspect any relics for export at the customs. When news leaked from the antique market in 1948 that a large scale export of relics planned by antique dealers in Shanghai was afoot, the museum staff went out of their way to appeal to the department concerned for the right of their museum to inspect relics for export. When the right was finally granted, an inspection team made up of three people appointed by the museum was organized. They held back 17 boxes of antiques ready to be shipped to New York. These relics were then listed and found to be important ones, totalling nearly 1,000 including some famous bronze ware unearthed in Hunyuan County, such as sacrificial wine vessels. (They were unearthed in Ligu Village, Hunyuan County, Shanxi Province and were recorded in the "Bronze Ware from Hunyuan".) The antique dealers tried by means of threat and lure to put pressure on the staff concerned, trying to force them to resign and writing them blackmail letters with bullets attached. They even bribed the Department of Interior Affairs of the Kuomintang government to issue orders, asking the museum to send people again to the customs house to re-inspect the withheld relics and allow them to be exported as reproductions. But the museum staff stuck to principle and never went to re-inspect them. The threats and lures resorted to by these antique dealers, who attempted to export the relics, came to naught in the end. These important relics were back in the hands of the people after liberation. They were the

first batch taken over by the Commission for the Protection of Cultural Relics of Shanghai and were later stored in the Shanghai Museum.

The Shanghai Museum, which has made big strides since liberation, is now one of the famous art museums in the world.

Written by Yang Kuan
Translated by Yuan Bing

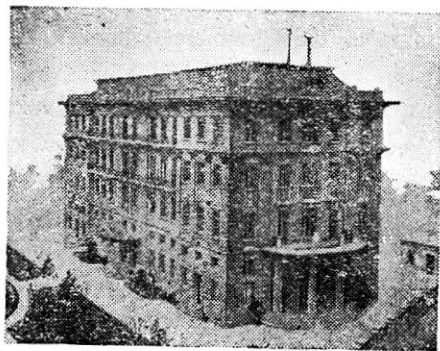


I READ BOOKS IN SHANGHAI'S LIBRARIES

I have lived for over 60 years, or, in other words, have spent the greater part of my life-time in Shanghai. People say that I am a Shanghai "old-timer". In fact, I have not yet a clear picture of the city but only a scanty knowledge of it. This is because I have confined myself to my home and my work-place, travelling between the two by bus. With the passage of time, what has happened outside these two places seems to me so remote as if I were in another world. Perhaps, I have a third "home"; that is the library. Since I began to read on my own, I have devoted a substantial portion of my time to visiting libraries. If I am asked to say anything about the city that has raised me, I can say, my only hobby-horse is its libraries.

The library which has always lived in my memory is the Dongfang Library located on Baoshan Road in Zhabei District, the then largest library in Shanghai. That library, badly destroyed by Japanese militarists, disappeared long ago. From the time I entered senior high school till I graduated from college, it was my dear "book house". It was opened to the general public in May, 1926 and I became a frequent reader ever after. Readers paid two coppers to go into the library. The admission plus the bus fare cost about 10 fen, but it seemed to me, a student short in stature,

that there was nothing cheaper in the world. Every



The Dongfang Library

time I went there I came across many books which I loved to read but were either not available elsewhere or too expensive for me to buy, so I always left the library "fully loaded", my notebook covered with notes.

The Dongfang Library, once with a maximum collection of 468,000 books, was the largest in Shanghai. With its collection almost comparable to that of the national library — the Jingshi Library (the predecessor of today's Beijing Library), it could also be counted as one of the largest in China. What made it special was its spacious reading room, 40 metres long with open bookshelves. Entering through the middle door, readers would find on the sides, apart from catalogue cases and a circulation desk, tall bookshelves piled with reference books, encyclopedias and books in common use, 20,000 in all. Readers found it quite convenient to help themselves to any books they liked.

The Dongfang Library was a five-storied building. On the top floor was a big hall used as a club run by the trade union of the Commercial Press. The library was set up by the press as its affiliated organization. The books of the library, bought over the years by the press, were meant to meet the needs of editors. The board of directors of the Commercial Press decided to open the library to the public in 1926 on the 30th anniversary of its founding. The close relations between the two explained why the hall on the library's fifth floor was turned over to the club of the trade union. The trade union, then under the leadership of the Chinese Communist Party, played a positive role in the early-stage workers' movement in Shanghai. The workers' picket corps of the press, led by the Party, was the mainstay in the third armed uprising directed by Comrade Zhou Enlai. On April 12 of that year, the treacherous Chiang Kai-shek turned to bloody suppression of the revolution. A bunch of rascals with weapons in hand surrounded the Dongfang Library and launched an assault on the members of the picket corps, who held out in their struggle on the fifth floor of the building. After the fighting was over, I went to the library and found its concrete walls covered with bullet holes. This finding was a proof of the heroic resistance put up by the workers. To this day, the impression left on me is still fresh in my memory.

In the autumn of that year, the Dongfang Library set up a sub-division on the ground floor—the Children's Library. The magazine, "Children's World", put out by the Commercial Press, published my trial

piece, the "Pagoda Poem". It was a speech welcoming young library readers. Having taken a fancy to my poem, the Children's Library copied it in bold characters and posted it on the gate. That was how fate brought me and the Dongfang Library together. Later on, the library and my family had to share a lot of life and death.

Four years later came great misfortune. On the evening of January 28, 1932, the Japanese militarists launched the aggressive war and made a sudden attack on Zhabei District of Shanghai. The editor-translator's office and the workshop of the Commercial Press in the east of Baoshan Road were bombed by enemy planes. The Dongfang Library in the west of the street opposite the printing house was burned down by Japanese tramps. All the books and installations were reduced to ashes with the exception of the 547 rare classic books originally stored in "Hanfeng Chamber" on the third floor of the library; these were saved only because they had been moved to the safe-deposit of the Jincheng Bank before the incident. These valuable books, donated to the government by the board of directors of the Commercial Press after liberation, are now kept in the Beijing Library.

My house at San San Lane, Huayuan Road in Zhabei District, like the press and library, was also destroyed in the war. The tens of thousands of books collected by my father during the greater part of his lifetime were destroyed, too. After the disaster, I moved my residence to Bugao Lane on Shaanxi Road, South (then called Rue Albert), next to the China Science

Society with the Mingfu Library attached to it. (The library was named in memory of Hu Mingfu, one of the founders of the China Science Society.) Hence forth, I became a fervent reader of the library. It was a specialized library with most of its books on science and technology, but few on biology, because these books were kept in the Biology Research Institute in Nanjing affiliated with the China Science Society. Readers paid a two-yuan deposit for a reader's card, which was refunded upon return of the card. The library building, situated at 533 on Shaanxi Road, South, was a special-purpose structure. Nowadays, passers-by can still easily recognize it by its long narrow steel windows of the back stack rooms. The windows are separated from each other and each faces an aisle between two rows of bookshelves., letting in more light. Now, the Luwan District Library occupies this building. The likes of such a unique structure are not to be found in any other district libraries in Shanghai. The science and technology books stored in the Mingfu Library were added to the collection of the present Shanghai Library on Nanjing Road, West, after liberation with the help of the Shanghai Science and Technology Library.

Later, I managed to get into the library in the monastery of the Society of Jesus opposite the Catholic Cathedral at Xujiahui. Visitors to the library were few, because regulations forbade non-Catholics to enter and only a very small number of learned people among the Catholics ever went inside. Through a special arrangement, I was enabled to go in to have a look —

just for once — as it was made clear to me. What interested me was its large collection of local chronicles and old newspapers, which were useful for my work. So I went to explore what was there to read. Going there once, of course, did not help me much, but it was better than being kept outside. By chance, the librarian was a Chinese father, named Xu Zongze (styled Ruo Se, a name based on his French Christian name — Joseph). He was a descendant of Xu Guangqi, a great scientist of Shanghai in the Ming Dynasty. Xu Zongze was a very knowledgeable man and at that time was re-editing his revered ancestor's books — "A Collection of the Revered Xu Wending's Works". When I was in college, I applied myself to the study of Xu Guangqi's celebrated work, "The Complete Works on Agricultural Management". Knowledge thus gained made my first meeting with Xu Zongze very cordial. We were soon on familiar terms like old friends, despite the difference in religious beliefs between us. In front of the monastery was a narrow pass, which looked like a little tailor shop, but the several tailors there were posted to guard the gate of the monastery the year round while making clothes by hand. Every time I arrived at the pass, the door of the monastery next to the tailor shop opened automatically, obviously the tailors had received "instructions" to let me in.

No narrow pass or any obstacle is now to be found in front of the library located at 80 Caoqi Road, North. However, it was a different picture at that time. The northernmost section of Caoqi Road, North (the present Puhui Road), was cut off by a long wall, which snaked

down south and then turned west to Puxi Road till it reached the library opposite the cathedral. Standing there, one would find the library behind the wall within sight but beyond reach. If one walked along the wall in search of the library door, one would ultimately find the little tailor shop, where entrance was denied.

In 1933, Father Ruo Se asked me to write an essay for the autograph album, "Special Issue on Xu Shanghai", to be published by the Society of Jesus of Jiangnan (south of the Yangtze) Parish in commemoration of the 300th anniversary of the death of Xu Guangqi. Some old friends of mine said jokingly that I must have been accepted as a Catholic. As a matter of fact, I had some friends among the scholars who were Islamites, Catholics, Protestants or Buddhists. Yet to this day I remain an atheist believing in no religion.

Because of my good relations with Father Xu, I made the acquaintance of a French father, the librarian of the Aurora University run by the Catholic Church, and the Chinese assistant librarian. In 1937, after the outbreak of the Anti-Japanese War throughout the country and Shanghai fell into enemy hands, the press where I was working on the "The Shanghai Local Chronicle" had to close down. Mr. Liu Yazhi, director of the publishing house, before his departure from Shanghai, planned to move the manuscripts and other important materials to a safe place so as to keep them away from the clutches of the enemy. The revered Mr. Liu came to me for help. I approached the French librarian of the Aurora University library and succeeded in convincing him to have these documents moved over to his library.

Following the outbreak of the Pacific War, the Japanese army entered the concessions and I could no longer stay in Shanghai but go to the rear area. On the way, the train on which I was travelling was totally destroyed by the bombing of enemy planes, resulting in heavy casualties. Rumours circulated in the rear area that I had been killed in the bombing. Mr. Liu read the news of death in the "Da Gong Daily" published in Guilin and wrote an article for the Guilin magazine, "Weeds", commemorating me. He said in the article, "Before I left Shanghai, Daojing did a very important thing for our press. It was through his efforts that some books of our collection were moved to a safe place." Here, he was referring to what I have previously mentioned. In fact, I had narrowly escaped death. After the victory of the Anti-Japanese War, I returned to Shanghai and transferred these documents from the keeping of the French father back to the Shanghai Local Chronicle Printing House. They have since remained intact in the keeping of the Shanghai Museum. Mr. Jing Peiyuan, the Chinese assistant librarian of the Aurora University library, wrote in French a commemorative article. The article was published in "L'Aurore" in 1940 (or 1941) regarding my contribution of the books left by my father to his library.

Before the Anti-Japanese War broke out, as I was involved in editing and revising "The Shanghai Local Chronicle", I often went to look up books and newspapers in the British-run Library of the Royal Asiatic Society, North China Branch, at Huqiu Road (then called Museum Road) and Renwen Library on Fuxing

Road, Central (then called Rue Lafayette), run by Huang Yanbei (styled Ren Zi), a democratic personage and an enthusiastic supporter of the work on modern historical documents.

The library of the Royal Asiatic Society, North China Branch, had a rich collection of books and newspapers on the modern history of the Orient written in different European languages. After the outbreak of the Pacific War, they were robbed by the Japanese army headquarters and were kept in a cellar in Tokyo. After Japan was defeated, the Allies Military Control Commission had a hard time locating these books and newspapers and bringing them back to Shanghai to be returned to their rightful owner. Of all the literature, the most valuable was the magazine — “Chinese Repository”, which was entirely duplicated by the Japanese army headquarters.

Renwen Library did an excellent job in keeping various important Chinese newspapers and magazines published since the 1911 Revolution and in clipping and cataloguing them. It made valuable contributions to the study of Chinese modern history. Its name was changed to Hongying Library in honour of Ye Hongying, a rich man who funded the construction of the library building and financially supported its operation. After liberation, the Shanghai Newspaper and Periodical Library was established from the contents of the Hongying Library.

“Now that the cock has crowed, all under heaven is bright.” As I began to live a stable life after liberation, I could get down to finishing the book, “Proof of

Meng Xi's Sketches and Notes”. I had to read a lot of books. When I wanted to read books on science and technology, I went to the Mingtu Library and to the Hezhong Library on Changle Road for classic books. (The latter was renamed the Shanghai Library of Historical Documents.) The two libraries combined were almost the size of the old Dongfang Library. The Hezhong Library was sponsored jointly by Mr. Ye Jingkuei (styled Kuei Chu), a learned man and book collector, a Hangzhou native living in Shanghai, who contributed to the library his large private collection of books, and Mr. Chang Yuanji (styled Jiu Sheng), chairman of the board of directors of the Commercial Press and some others. Hezhong in Chinese means “pull together”, hence the name of the library. Mr. Gu Tinglong (styled Qi Qian), director of the present Shanghai Library, was asked to take charge of the Hezhong Library. Qi Qian was an old friend of mine and I was familiar with most of his staff. This not only benefited my reading in the library but also gave me great delight in discussing questions with them. The reading and discussion went a long way towards my quick completion of the book, “Proof of Meng Xi's Sketches and Notes”.

At this point, one may ask me, “Why so many reminiscences? Have these libraries in the past anything to do with what goes on today?” My answer is “Yes! They have a lot to do with it.” A giant tree grows out of a sapling. The world-famous Shanghai Library, founded in 1952 under the leadership of the Party, is the largest in Shanghai and one of the largest in China. Its

huge collection of books includes many that formerly belonged to several old libraries. According to the master plan for libraries in Shanghai, the Science and Technology Library, the Historical Documents Library and Newspaper and Periodical Library previously mentioned were amalgamated with the Shanghai Library one after another before 1958, the 10th anniversary of the founding of the People's Republic of China. The Cathedral library and the Library of the Royal Asiatic Society, North China Branch, run by imperialists in the old days, were also taken over by the Shanghai Library. Therefore, the Shanghai Library is a merger of many smaller ones. Under the care of the people's government, it has developed and expanded at a faster rate than it could ever have achieved before; "a new life emerged from the old."

At present the Shanghai Library has 6,738,000 volumes of books (based on the statistics of August 1979), fifteen times as many as those of the Dongfang Library, then the biggest in old Shanghai. There are more than 10 reading rooms with 1,000 seats, an 18-fold increase over those of the Dongfang Library. The Beijing Library, the nation's largest, has 9,800,000 volumes of books (based on statistics of January 1980). The collection of the Shanghai Library accounts for 68.8 per cent or more than two thirds of that of the Beijing Library. In 1957, Chairman Mao pointed out, "The state power of the people's democratic dictatorship has paved the way for the rapid economic and cultural development of our country. It is only a few years since the establishment of our state power and yet people can already

see the unprecedented flowering of the economy, culture, education and science." The Shanghai Library is only a drop in the ocean. Its birth and development proves that truth can only be tested by practice. There have been many setbacks since the founding of New China but the Chinese Communist Party has been able to overcome its shortcomings and correct its mistakes. Under the leadership of the Party, the people throughout the country, united as one, are forging ahead in their drive to modernize China's agriculture, industry, science and technology and national defence. Never before have our people been so inspired and the changes in the various systems and mental aspects so remarkable. The Shanghai Library today is the pride of people like us working in cultural circles.

I have been reading books in Shanghai's libraries for half a century. An old man as I am, I find my health failing and my movement slowing down. However, I make it a point to visit regularly the enormous Shanghai Library. Sometimes, I am so immersed in books that I hate to leave till closing time. To me there is nothing like libraries that make me feel relaxed and happy.

Written by Hu Daojing
Translated by Yuan Bing

SHANGHAI'S CITY GOD TEMPLE IN THE QING DYNASTY

The City God Temple (called Cheng Huang Miao in Chinese) in Shanghai consists of the temple itself, the bazaar and temple fair area and the East and West Gardens. The City God was not a person but a god of land and waters. The City God Temple in Shanghai first came into existence in the Song Dynasty located at Danjing Miao. The present City God Temple in Shanghai was set up during Emperor Yong Le's reign (1403-1424). It was said that the god of the city was someone called Qin Yubo. When Zhang Shicheng, governor of Suzhou at the end of the Yuan Dynasty, asked Qin to go to Suzhou and take up an official post, Qin refused. Zhu Yuanzhang, the first emperor of the Ming Dynasty, also ordered his secretary's office to offer Qin a post, but Qin said, "I have been employed and paid by the Yuan regime for more than twenty years; if I serve another regime I would be disloyal. My mother has just passed away; if I take up a post when I am in mourning, I would be unfilial. How can a person serve his country if he is neither loyal nor filial?" He again declined the offer. After Qin's death, Emperor Zhu Yuanzhang said, "Qin would not be my minister when he was alive, now that he is dead I should make him guard my land." Whereupon he bestowed Qin the title of the City God of Shanghai. In early Emperor Yong Le's reign of the

Ming Dynasty (about 1403), Zhang Shouyue, the magistrate of Shanghai, changed Jinshan Miao (the Gold Hill Temple) into Cheng Huang Miao (the City God Temple). In Emperor Jia Jing's reign (1522-1566), another magistrate named Feng Bing made a personal inscription of four large Chinese characters, "Bless the coastal city", on a horizontal tablet to be hung in the central hall of the temple. Later, someone discovered that Qin had been an official in the Ming Dynasty, and that he was in charge of the imperial examinations in the 3rd year of Emperor Hongwu's reign (1370), and had been a magistrate of Longzhou. Qin was, therefore, suspected of disloyalty. Some people even made an investigation into this, but no conclusion was made. For centuries his loyalty was neither affirmed nor negated and remained a pending case. However, this did not affect his position as a city god. On festivals those who came to offer sacrifices to him included ordinary citizens and local officials of the different dynasties. Numerous folk legends about the City God's miracles spread among the people, telling it was the City God that maintained peace and security in Shanghai. Nowadays, superstition about the City God is almost gone; very few people come to pray to the City God for blessings. The City God's statue together with other enshrined gods and the temple gate built in the Ming Dynasty remain only as historical relics, yet the historical role played by the temple in spreading feudal superstition is known to every household. The bazaar and temple fair, displayed with a great variety of merchandise embracing almost everything one expects to find

and thronged at all times with big crowds of customers bustling about and jostling each other, are as busy as before. The East and West Gardens, now known as the Yu Yuan Garden, with green willows and fragrant flowers, streams and rockeries, pavilions and terraces setting off each other, dark caves and quiet passages, top the best of garden landscapes and are second to none in scenery in Shanghai. Since its opening to the public, the garden has been visited by thousands of local and foreign visitors everyday. As a masterpiece of the art of ancient gardens and popular tourist resort, well-known both at home and abroad, it is now enjoying a worldwide fame. Yu Yuan Garden, occupying more than 70 *mu* (about 4.7 hectares or 11.7 acres) of land, was built during the period from the 38th year of Emperor Jia Jing's reign (1559) to the 5th year of Emperor Wan Li's reign of the Ming Dynasty (1577) and took 18 years to complete. It was built by Pan Yunduan to please his father and for his own enjoyment. During Emperor Kang Xi's reign of the Qing Dynasty (1662—1722), "The Shanghai port was opened to the sea and merchants streamed into the city." It happened that Pan Yunduan's family "was declining and his descendents were eager to sell the garden. Some businessmen soon bought it at a low price. The West Garden was incorporated into the temple. The place was divided and turned into several trade gild offices" (as recorded in the "Ying Ruan Journal"). Therefore, the Ming Dynasty garden was thus turned over from a private owner to the hands of merchants. The transfer of the ownership itself reflected a great change in Shanghai's social and eco-

nomie life. From then on the Yu Yuan Garden, originally a private garden for the enjoyment of a handful of landlords and bureaucrats, became a place where the local officials, merchants and capitalists gathered to worship the gods and offer sacrifices and discuss matters; it also served as a centre of economic activities for dealing in big amounts of import and export goods. Thus, it became a cradle of capitalism in Shanghai.

This historical fact has always been neglected by people and never before has it been taken as a subject for study. After liberation in 1949, the Yu Yuan Garden returned to the hands of the people and has now become a popular tourist resort for the people. If visitors, while strolling through the "garden of flowers", "spring pavilion with green willows" and "entering the fairy land," would make some investigation and study of the inscriptions on stone tablets, horizontal boards and couplets on the walls in the halls and the corridors, they would likely learn something of the secret of the activities of the capitalists in Shanghai in the Qing Dynasty and find themselves amidst the economic activities of the different trades in the former temple and garden, and they would, therefore, come upon a new phase in the study of the history of the Qing Dynasty economy. From this point of view, the garden is not only a tourist resort, but also a library for the study of Shanghai's history.

As early as the Ming and Qing Dynasties Shanghai was already a commercial port city as a result of the development of cotton and cotton goods production, the expansion of domestic market and the rapid development of communication and trade on the southern

and northern seas. Prior to the Opium War ships from coastal provinces like Fujian, Guangdong, Zhejiang, Shangdong, Liaoning and from the southeast Asian countries always came through Wusong Mouth (the mouth of the Huangpu River to the Yangtze River) and anchored in the eastern part of the city, swarming the river with a forest of masts. "Foreign goods and goods from Fujian and Guangdong Provinces were shipped to and retailed in Shanghai. The place outside Xiao Dong Men (the Little East Gate of the Shanghai City) became a large wharf" (from the "Book of Chronicles"). Most of the big businessmen from Fujian and Guangdong settled outside the east gate of the city. Sugar was shipped to Shanghai from Shantou of Guangdong Province by Guangdong merchants and from Taiwan by Fujian merchants. Business transactions were often done at a deal of several millions of silver dollars. The merchants bought cotton in Shanghai and shipped back to their own provinces" (from the "Yingru Journal"). "Every year more than 10 million tan (1 tan = 50 kilos) of wheat and soybeans from northeast China were shipped to Shanghai." (From the "Commentary on Sea Transportation to the South") Commercial capital was so active that wealth was continually being accumulated in the hands of a few and part of the commercial capital was being transferred to the industrial capital through different channels. Breaking the bondage of feudal relationship, a new class of special social significance began to come forth and develop, which, with rich economic resources — commodities and labour force, was pushing the society forward in the capitalist

orientation. The Yu Yuan Garden was the base and centre of their activity; its magnificent halls, chambers and pavilions symbolize the flourishing of the commercial capital. However, the Opium War brought fundamental changes to the situation; imperialist aggression, and joint oppression and exploitation by imperialism and feudalism over the people disrupted the normal development of our society. China was reduced to a semi-feudal and semi-colonial country. The garden was still there, yet its feature was completely altered. In the 22nd year of Emperor Dao Guang's reign of the Qing Dynasty (1842), foreign aggressors occupied it by force and brought it to ruins. "The scenery in the garden was devastated; even the streams and rockeries looked pallid." (From the "Annals of Foreign Aggression") After the failure of the Small Sword Society uprising, the city was ravaged by foreign and Chinese reactionaries. "French troops stationed in the garden, and on their withdrawal, they pillaged and damaged the garden so badly that it was no longer recognizable." (From the "Yingru Journal") Renovations could not restore its original appearance; its arrangement and layout never looked like what they were before. Only the inner garden, though having experienced many twists and turns, yet, having always been occupied by the bank gilds, was restored to its original look.

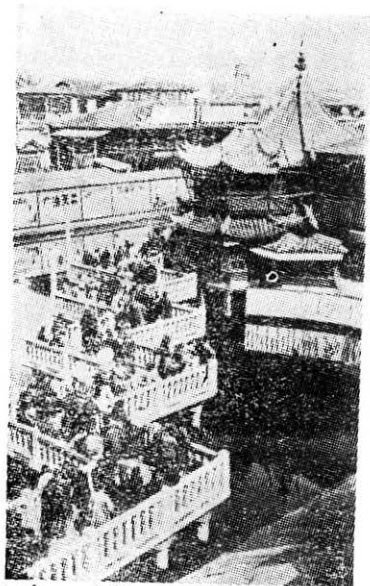
The East Garden of the City God temple is the present Inner Garden, located in the east of the City God Temple, hence the name. It was built in the 48th year of Emperor Kang Xi's reign (1709) and suffered only a little damage from the war. The garden, laid out with

courtyards, pavilions, terraces, winding balustrades, long corridors, streams, rockeries, flowers and plants, is exquisite, attractive and full of tranquil beauty. In the garden there is a hall with three rooms. There used to be a Qin Yubo's portrait in the central room. So far, nobody can tell who collected money for the construction of the garden. But starting from the 41st year of Emperor Qian Long's reign (1776), the bank gilds provided funds for the repair and upkeep of the garden and the gilds always had their offices here. There is a tablet in the garden called the "List of private banks that conducted sacrificial services". It records that only 25 banks carried out such services in the 41st year of Emperor Qian Long's reign (1776). In the 2nd year of Emperor Jia Qing's reign (1797) the number of banks increased to 124. There is another tablet carrying a notice issued in the 21st year of Emperor Dao Guang's reign (1841) which indicates that cheques issued by banks were already widely used in banking and business transactions of soybeans, wheat, cotton and cloth. When a cheque was due, it could be cashed or replaced by a new one. Such private banks depended primarily on the development of commerce for their existence. They were closely related with usurers and had close ties with shipping companies, rice, soybean and cotton cloth business. They played a historical role in promoting the exchange of commodities, expanding the domestic market and in the transition of the commercial capital to the industrial capital. The bank owners, as major members of the capitalist class, had emerged even before the Opium War, and many of them were at

the same time engaged in import and export business. Some even owned means of transport as they bought double-decked junks or ran junk shops. Thus, they became real industrial capitalists. In the wake of the Opium War, when foreign concessions were set up in Shanghai, bank business became prosperous in the northern part of the city and a north city bank gild was established on Fujian Road, North, in the 15th year of Emperor Guang Xu's reign (1889) and a north Shanghai bank gild was set up on Tanggu Road later. The two bank gilds, one in the north and the other in the south, matched each other in strength. With the general bank gild office in the Yu Yuan Garden, all matters of common concern were discussed and settled here. Zhou Yi wrote in his book, "The Reconstruction of the Inner Garden", "In the city of Shanghai all businesses decline except banking. The two gilds in the southern and northern parts of the city both have made good profits and challenged each other. The garden is really a place for them to pool their collective wisdom and make wise decisions." Unfortunately, due to the penetration of comprador capitalism into some of the major private banks, the bank owners eventually became comprador capitalists and came under the control of the imperialist banks, thus the general bank gild office was stamped with the brand of semi-colonialism.

In the temple's West Garden there is a large pond covering several mu of land. Standing in the middle is a pavilion called the Mid-lake Pavilion. On the lake there is a zigzag bridge called the Nine-twist Bridge flanking the pavilion on each side.

"Red lotuses bloom in the pond in summer.
 Standing on the bridge in early morning,
 You are surrounded by flowers.
 While glowing clouds dazzle your eyes,
 A breeze from the water will keep you fresh and cool.
 What a beautiful scene!"



The nine-twist zigzag bridge in Shanghai's City God Temple

There are two stone tablets in the pavilion, each bearing an inscription entitled respectively: "On the Construction of the Mid-lake Pavilion in the West Garden of the City God Temple" and "The Regulations and Rules Adopted in the Mid-lake Pavilion". These two tablets are

the written records of the history of the pavilion. The first tablet was inscribed by Lu Xixiong, which says that the pavilion was built with the donation by Messrs Zhu Yunhui, Zhang Fuzhen, Sun Xueqiu and Mei Shuzhan from their private property" and aided by "the monthly donations from the cloth stores". The pavilion was designed and constructed with timber and rocks in the eighth lunar month of the 49th year of Emperor Qian Long's reign (1784). Zhu, Zhang, Sun and Mei were all merchants dealing in blue cotton cloth. According to the second tablet, the amount donated by Zhang Fuchen was 950 taels of silver, Zhu Yuhui, 602, Sun Xueqiu, 514, Mei Shushan, 512. The donation was made in installments in the 18 years from the 32nd year to the 49th year of Emperor Qian Long's reign (i.e. from 1767 to 1784) as agreed on with a 3/10 tael of silver from each bale of cloth they sold. The cotton cloth was bought from local handicraftsmen and, after dyeing, was shipped from the wharves in Shanghai or at Liu He to other places. Among the donors to the building of the pavilion in the same period were other 14 merchants including Tang Shuqi, Qu Tingxian, a store named Yi Long, etc. Their donations varied from 2 taels to 170 taels of silver. Besides, there were other five stores which also made donations every month during the period from the eighth lunar month of the 46th year to the eighth lunar month of the 49th year of Emperor Qian Long's reign (1781 to 1784). These records have proved that the Mid-lake Pavilion was built on the donation by big merchants dealing in blue cotton cloth with funds made up from a 3/10 tael of silver per bale of cloth sold.

Zhang, Sun, Zhu, Mei and some other merchants dominated at that time the market of cotton cloth. They, taking the dealing and trafficking of cotton cloth as a means of gaining profit, represented the commercial capitalists of the time, and the Mid-lake Pavilion was a meeting place for them. It was provided in the pavilion's regulations that "For the sake of sanitation no renting of the place is permitted for medicine practising, fortune-telling, tea house or bar running". The existence of such a place specially provided for the cloth merchants was a sign of prosperity of Shanghai's cloth trade before the Opium War. The pavilion was later renovated in the 10th year of Emperor Jia Qing's reign (1805) and was still used by the cloth merchants during Emperor Tong Zhi's reign (1862 - 1874). It changed hands in Emperor Guang Xu's reign (1875-1908) and was made a tea house. The cloth merchants had to move out of the place as an inevitable outcome of the dumping of imported cloth, its monopoly of the market and the bankruptcy of the handicraft textile industry.

To the east of the Lotus Pond in the West Garden (the old site of the Yu Yuan Garden) stands a chamber named the Chamber for Enjoying the Moon. On a bright moon-lit night, when standing in the chamber, one can enjoy the view of the moon in the pond and will feel an ease of mind. It is one of the best scenery in the West Garden. "The garden belonged to the temple during Emperor Kang Xi's reign (1662-1722) and the Chamber for Enjoying the Moon located behind the temple was then owned by the cloth merchants." (From the tablet on "The Rebuilding of the Cloth Merchants

Hall of Gorgeous Plants Underneath the Chamber") It was also the "office and meeting room" for the cloth merchants and all its business was "managed by the designated store on monthly rotation". So far, owing to limited information, not much detail can be given. However, "when no business was going on in the chamber, there was always someone inside looking after and keeping the place clean," while no outsiders were allowed to go in and enjoy the moon. "After the imported cloth came into the domestic market and competed for profits, the trade of home-made cloth began to decline and had a hard time", "In recent years, the business is going down step by step." (From the same tablet as above) It was not until the 30th year of Emperor Dao Guang's reign (1850) when cloth was to be used for ritual purposes that a board of merchants was appointed to take charge of the matter while managing their business for the cloth trade. It was then ruled that "the brands of the different manufacturers be marked so as to prevent counterfeit, regulations and rules be worked out so as to standardize the measuring system, stone tablets of orders be set up to forbid cheating, real estates be bought to practise economy, etc." They also set up a Xiehe Public Bureau with an office in this chamber. The chamber was burned down in the 3rd year of Emperor Xian Feng's reign (1853), "only a few pieces of stone were left after the fire", and "the office had to be moved to somewhere else." From the 12th year of Emperor Tong Zhi's reign (1873) on, cloth for ritual purposes came under the control of the government. "Since there was little business, fewer people were employed and the

office was moved back here." The Chamber for Enjoying the Moon was reconstructed during the period between the 17th year and the 20th year of Emperor Guang Xu's reign (1891-1894) with the money donated by some 60 stores, among which 24 donated more than 100 taels of silver each. Stores like Xiangtai, Juhe, Cao He Cang all donated 300, 400 or 500 taels of silver respectively. It was obvious that the cloth trade still had abundant funds. Undoubtedly, during its flourishing period during Emperors Qian Long and Jia Qing's reigns (1736-1820), prior to the Opium War, the trade was even more prosperous when it ran more stores, had more funds and handled business on a still larger scale.

In the central part of the temple's West Garden is the Three-Corn-Ear Hall. It was a place for the gentry to explain and study the imperial edicts. Whenever the county held a ceremony to celebrate the emperor's birthday or had other important events, the hall was used as a place for such activities. Leaving the hall on the east side, turning towards north and going along the zigzag pebble path, one will find the Hall for Gathering Graces amidst rockeries and streams flanked by bamboo groves and flower beds presenting a fascinating world of hidden tranquil beauty. The hall was built in the period between the 25th year and the 30th year of Emperor Qian Long's reign (1760-1765) and was occupied by the office of the bean and cereal trade. On a tablet entitled "The Erection of the Shen Chi Hall by the Bean Trade", Huang Antao wrote, "Shanghai is a port for the exchange of goods and rich resources. The most thriving among all is the soybean business. Soybeans,

a daily necessity of the people on both banks of the Chang-jiang (Yangtze) River, are shipped by junks to Shanghai from east Liaoning and Shandong Provinces. The soybeans are widely used and very profitable; they can be ground for oil, pressed into cakes or crumbed into milk, all being processed in Shanghai". The soybean trade then ranked the foremost among all trades in Shanghai. During Emperors Jia Qing and Dao Guang's reigns (1796-1850), Shanghai's charity institution, the Tong Ren Fu Yuan Tang was mainly supported by the taxes collected from the bean, the cloth and the junk trades. In the 11th year of Emperor Dao Guang's reign (1831) there were 48 stores, such as the Feng Tai, the Ji Tai, the Yuan Ji, the De Sheng, etc. which collected taxes from their clients according to an agreed rate as settled in the 20th year of Emperor Jia Qing's reign (1815), i.e. 25 copper cash every 100 tan (5000 kilos) of soybeans, 25 copper cash for every 200 tan (10,000 kilos) of soybean cakes. The amount of taxes collected in those years varied from 60,595 cash, 52,948 cash, 48,681 cash, 30,141 cash and 26,877 cash respectively (from "The Collection of Letters by the Tong Ren Fu Yuan Tang in the 11th year of Dao Guang's reign [1831]"). The scale of business can be told by these figures. After the Opium War, soybeans became a major Chinese native product which foreign capitalists wanted very much to plunder, meanwhile it remained a staple food for the people at home. For this reason, the soybean trade in China was always in the boom. During Emperor Dao Guang's reign (1821-1850), seeing that the temple's West Garden was spacious in area but sparsely inhabited, "the city govern-

ment asked the merchants to repair it and the different trades to set up their offices and manage it as a meeting place. The bean merchants undertook the repairs of the central hall (the Three-Corn-Ear Hall) and the Hall for Gathering Graces, the entrance corridor and the Lofty Pavilion in the East Garden. Several years later they also bought the Enjoyable Study and part of the Tenthousand-flower Chamber. The gild office for the bean merchants was thus officially set up (from "Major Events of the Shanghai Bean Gild in the Hall for Gathering Graces"). In the 23rd year of the same period, a new garden was constructed on the old site of the Tenthousand-flower Chamber beside the Hall for Gathering Graces with a two-storied building in the southern part of the garden consisting a hall on the ground floor and a chamber above housing a small statue of the City God. Looking out of the window on the second floor over the tree branches and crenelated walls, one could get a clear view of the Huangpu River in the distance dotted with sails and masts. The hall downstairs was used as a place for the bean merchants to offer sacrifices on festivals, to change their clothes and get tidied up for the ritual services or as a meeting room. The hall was called Shen Chi Hall (the Hall of Magic Ruler). There were several dozens of *hu* (a measuring instrument for rice made of wood used in ancient China) of different sizes, which were also called the "temple *hu*". These "temple *hu*" were all made in accordance with the standards formulated in the 18th year of Emperor Jia Qing's reign (1813) and every quarter of the year bean merchants came to check their measures. The cereal and

rice gild also did the same here. Hence, the hall was also known as the "*hu*-checking hall". An overall land measurement made in the 7th year of Emperor Tong Zhi's reign (1868) showed that the area of land under the name of the bean trade including the Hall for Gathering Graces and the entrance corridor and the Lofty Pavilion in the East Garden amounted to a total of 10.753 mu (about 0.7 hectare or 1.8 acres), and the property of the bean gild was permanently established. In the 7th year of Emperor Guang Xu's reign (1881), it bought another 0.444 mu of land to build a hall of six rooms, three on the east side and three on the west side facing each other. It was named Hall for Gathering Beans, popularly known as the "bean market", exclusively used by bean merchants and retail shops in business transactions forbidden to all visitors. The branch school of a senior primary school run by the bean and rice trades was established here in the 1st year of the Chinese Republic. At present, two stone tablets are still found on the rear wall of the Hall for Gathering Graces. One of them was a "Notice issued by the Shanghai County Seat about the regulations for vessels trading to the ports of Shangdong Province", which carries trade regulations agreed upon in the reign of Emperor Dao Guang's reign (1821—1850) by merchants, brokers and boat owners. It indicates clearly how the commercial capitalists carried out their business under the bondage of feudalism and created conditions for their own development. The tablet is really a good historical document of valuable reference.

To the east of the Hall for Gathering Graces was the Spring Hall, though not as nice as the former but was

decorated also with pavilions and rockeries. The Spring Hall was built with the funds of Fujian merchants dealing in flowers and sugar. As a meeting house for the merchants from that province, it was popularly known as the "Flower-and-Sugar Villa". During Emperor Qian Long's reign (1736—1795), the gild buildings built with funds collected by the merchants from Quanzhou and Zhangzhou of that province were so large and magnificent that they topped all the other gild buildings as recorded on the tablet, "On the Reconstruction of Quanzhou and Zhangzhou Gild Buildings". Besides, they bought houses and farmland around their gild buildings with public donations or collective funds and collected rents every year. Therefore, they owned more real estates than any other gilds. What was more, they even ran a palm fibre workshop occupying nine rooms in service of their boats (from a notice issued by the Shanghai County Seat to notify that sale of the real estates of the Quanzhou and Zhangzhou gilds was prohibited). Among the merchants from Fujian Province who dealt in flowers and sugar were a number of merchant boat owners engaged in transportation. Of the merchant boat owners who donated money to build gild offices during Emperor Dao Guang's reign (1821—1850) were six motor boat owners including the Jin Heng Fa, the Jin Yong An, the Jin Xing Yuan, the Jin Qing Chun, the Jin Yong Qing, the Jin Qing Shun and 41 merchant boat owners including the Jin Jin De, Xin Jin Wan, etc. These boat owners employed large numbers of sailors and helmsmen and made profit by exploiting the surplus value of the hired labourers, and were actually the industrial capi-

talists of that time. That was why the main forces of the Small Sword Society uprising, which took place in Shanghai in the reign of Emperor Xian Feng (1851—1861), were sailors from Fujian Province. Chen Alin, one of the uprising leaders, was a native of Fujian, and he set up his headquarters in the Spring Hall, where he directed battles and issued orders. The seal, "Spring Hall Headquarters," can still be found on some of the notices issued in Chen Alin's name.

In a notice issued in the 7th year of Emperor Tong Zhi's reign (1868) by the Shanghai County seat regarding the payment by different trades for the use of the temple garden, 14 trades were listed as follows (not including the Inner Garden used by the bank gilds):

- Bean trade in the Hall for Gathering Graces occupying 11.753 mu
- Shoe-makers trade in the two-storied Pavilion of Concentrating Brilliance occupying 0.548 mu.
- Flower trade in the Hall of Fresh Fragrance occupying 1.789 mu
- Hat trade in the two-storied Pavilion of Flying Red occupying 0.78 mu
- Cloth trade in the Chamber for Enjoying the Moon occupying 1.568 mu
- Mutton trade in the Covered Corridor occupying 0.15 mu
- Jewelry trade in the Covered Corridor occupying 0.114 mu
- Iron-Forgery trade in the Hall of Spring for Generations occupying 0.57 mu
- Fire wood trade in Enjoyable Study occupying 3.54

mu

Restaurant in the Chamber of Reflecting Water
occupying 0.85 mu

Butchery in the Hall of Fragrant Snow occupying
1.594 mu

Copper and tin utensil trade in Covered Corridor
occupying 0.133 mu

Farm firewood trade in the Chamber of Scooping
Freshness occupying 2.891 mu

Blue cloth trade in the Mid-lake Pavilion occupying
1.007 mu

Besides, there were such government organizations as the head office of the Money & Cereal Bureau, the shipyard office of the Ship-building Bureau, the Dragon-boat Factory office, etc. as well as some feudal organizations like the "beggar chiefs" of beggars and loafers in the Chamber of the Flower God also occupied some land in the temple garden.

From the above facts, it is obvious that the temple garden was occupied by different commercial and handicraft trade guilds as a centre for carrying out their economic activities. These trades held a decisive position in Shanghai's local economy before the Opium War. Karl Marx pointed out in his book, "The Capital (p. 1019, Vol. 3).", "To a previously stagnant and unchanged society or, in other words, a hereditarily stagnant society, merchants are an important factor in the revolution." They were not conscious revolutionaries and were closely linked with the old feudal relationship. However, since they appeared, they "should serve as a starting point in the change of the world" (from the same book as

above). Precisely the East and West Gardens of the City God Temple were a cradle of such revolutionaries. As a result of imperialist aggression and feudal oppression and exploitation, their healthy growth suffered from devastation and they finally became deformed babies.

Written by Tian Ren

Translated by Min Dayong
and Mo Jiarong

THE LONGHUA TEMPLE AND THE LONGHUA PAGODA

"The ancient temple stands tall and proud,
The pagoda towers into the cloud.
Willows encircle the river village,
Streams are reddened by the blooming peach."

This is the description made by people in ancient times of the scenery of the Longhua area, a place rich in Buddhist traditions.

The Longhua area has an age-old history. It is said that both the Longhua Temple and the Longhua Pagoda were built in the Three Kingdoms Period. There is a legend connected with both structures. During the Chiuwei reign of Kingdom Wu, Hui, the eldest son of the minister of Kangju State in the Western Regions left home and became a monk known as "Kang Monk Hui". He made a trip to the east, travelling around Wu, Lou and Youjuan (the present Suzhou, Shanghai and Jiading area). One day, he happened to pass by the Longhua marshes and found that there "the water and the sky were of one colour" and "there were no traces of people or tracks of vehicles". He thought it was a treasured place for practising Buddhism and decided to build a house to live in. The area was where the Dragon King Guangze's palace was located. In view of the great Buddhist doctrine power of the monk, the Dragon King gave the place for the building of a temple, which was later named

the Longhua Temple. Soon after, Monk Hui went to Jiankang (present Nanjing) to see Sun Quan, the king of Kingdom Wu and was given thirteen pieces of radiant *sheli* — Buddha bones. On the order of Sun Quan, thirteen pagodas were erected for housing these *sheli* and the Longhua Pagoda was one of them. In the Ming Dynasty, a monk in the Longhua Temple asked someone to make a record of this legend and had it inscribed on a stone tablet. Since then, the story of Sun Quan having built the Longhua Pagoda has become known to people young and old around Shanghai. However, this is, after all, a legend which cannot be taken as a historical basis. Records of the Longhua Temple can be found in the "Yunjian Chronicle" compiled in Emperor Shao Xi's reign of the Southern Song Dynasty, in "Jiahe Chronicle" written in Emperor Zhi Yuan's reign of the Yuan Dynasty and in "Shanghai County Chronicle" revised in the reigns of Emperors Jia Jing and Wan Li of the Ming Dynasty, but none of these mentioned that the temple was built in the Three Kingdoms Period. Only the few county chronicles written in the Qing Dynasty, basing on the inscriptions on the tablets in the temple, indicated that the temple and pagoda were put up in the 10th year of the Chiuwei reign (247), the grand hall was erected in the 3rd year of Emperor Chui Gong's reign of the Tang Dynasty (687) and both the temple and pagoda became dilapidated at the end of the Tang Dynasty and were rebuilt by Qian Chu, King of the Wuyue State in the beginning of the Northern Song Dynasty. The county chronicle quoted the poem "Anchoring at Night at Longhua" written by Pi Rixiu,

a poet in the late Tang Dynasty:

"The ancient temple, except the name, is lost,
People still walk on the bridge slippery with frost.
The crescent moon with its dim light hangs low,
On the creek is no more the pagoda's shadow".

The poem has proved that both the temple and pagoda were ruined and they must have been built before the poet's time. But this poem is not to be found either in the "Literary Collection of Master Pi" or the "Complete Collection of the Tang Dynasty Poems". Thus, it is hard to tell if it is true or not.

As regards the exact time of the construction of the Longhua Temple and the Longhua Pagoda, it is fairly accurate to say that they were erected in the early Song Dynasty according to reliable literature and existing relics. The earliest Shanghai local chronicle now in existence, the "Yunjian Chronicle" says, "The construction of Kongxiang Temple located in Longhua was undertaken by Chang Rentai on the order of King Qian Chu of the Five Dynasties. Formerly called the Longhua Temple, it was changed to the present name in the 1st year of the Zhiping reign of the Song Dynasty." It is quite clear that the Longhua Temple was not an old temple rebuilt but one constructed during the reign of King Qian Chu of the Five Dynasties and the name, Kongxiang Temple, was given in the 1st year of the Zhiping reign of the Song Dynasty (1064). Its boundary stone still lies in the temple today. With regard to the Longhua Pagoda, historical documents reveal that it was built in the 2nd year of the Taipingxingguo reign of the Song Dynasty (977). This is more credible. The

pagoda, in many ways, features the architectural style of the Song Dynasty in terms of the shape and interior brick and wood structure. The many times of reconstruction and expansion of the temple in the subsequent dynasties were truthfully recorded. All this shows that the history of the Longhua area dates back to the Northern Song Dynasty.

The name of the temple, Kongxiang, remained unchanged in the Song and Yuan Dynasties until Emperor Yong Le's reign of the Ming Dynasty (1403-1424), when the old name, "Longhua Temple", was restored following the repair of its halls and the expansion of the monks' quarters. The temple was, at that time, known as the largest monastery in Songjiang Prefecture. In the 32nd year of Emperor Jia Jing's reign (1553), the empress dowager conferred on it the name Wanshou Longhua Temple (Temple of Longevity and Benevolence). Situated not far from Shanghai and with the Huangpu River on its east, the Longhua area was a strategic point between Zhejiang, Songjiang and Shanghai. Being a place contested by all strategists, it often suffered war damages and the buildings there were destroyed and rebuilt many times. Not long after the empress dowager conferred the name, the temple was so badly burnt and damaged by the invading Japanese that it fell into ruins. In the 41st year of Emperor Jia Jing's reign (1562), the owner of the Yu Yuan Garden, Pan Yunduan and his father, Pan En, donated money to have the temple rebuilt and a new statue of the South Sea Guan Yin (Goddess of Mercy) in the main hall sculptured by a famous sculptor, Qiu Mituo, and the name Longhua Temple re-

stored. In the end of the Ming Dynasty, damage was done to the temple once again and reconstruction was carried out during Emperor Shun Zhi's reign in the Qing Dynasty. Senior Monk Tao Ming was then asked to take charge of the temple. During the reigns of Emperors Xian Feng and Tong Zhi, when the army of the Taiping Revolution was launching an expedition to the east, the Longhua Temple came under fire. The greater part of the temple was burnt down. In the following year, Monk Guan Zhu and his disciples had the temple rebuilt with the alms they collected with great effort. During the period between the 1st year and 25th year of Emperor Guang Xu's reign (1875—1899) the Grand Hall, the Abbot's Chamber, the Heavenly King Hall, the Maitreya Buddha Hall, the Three-Sage Hall, the Bell Tower, the Drum Tower and the Arhats Hall were reconstructed. Monk Guan Zhu was thus esteemed as the resurgent founder of the Longhua Temple. After the 1911 Revolution, the temple was destroyed by warlords. In 1934, the Kuomintang troops which had turned the temple into barracks vacated some of the halls and repairs were undertaken by the monks with the alms they collected. In 1957, repair and renovation was carried out in some of its halls and henceforth the temple came into good hands. During the ten chaotic years of the cultural revolution, the temple was converted into a warehouse and was completely defaced. In 1979, a general overhaul was carried out. With the original outlook restored, it has become an important Buddhist shrine and a tourist attraction.

Completed in the Northern Song Dynasty, the Long-

hua Pagoda has stood in majesty to this day with its fame carried far and wide. As was recorded in the local chronicle, repairs of the pagoda were done in the 3rd year of Emperor Chong Zheng's reign of the Ming Dynasty, the 7th year and the 40th year of Emperor Kang Xi's reign and the last year of Emperor Dao Guang's reign of the Qing Dynasty. In the 18th year of Emperor Guang Xu's reign (1892), the pagoda was attacked by fire and the corridors on the ground floor were burnt. Monk Zhu Chan, who was good at calligraphy and painting, had the pagoda repaired with the money from the sales of his paintings. In 1920, a regimental commander of the army, though not a Buddhist, donated money for the repair of the pagoda with a view to leaving a good name behind. Adopting an original approach, he added winding walls and railings around the corridors and put up a plaque with the words, "Pagoda of Gratitude". What he did was as good as a wet blanket, having totally changed the original appearance of the pagoda. The pagoda remained the same in shape until 1954 when its Song Dynasty architectural style was restored as a result of a major repair.

The Longhua Pagoda, 40.64 metres high, is an octagonal seven-storied brick and wood structure. Under each of the upturned eaves on the eight sides hangs a brass bell, which gives a clear and melodious gingle against the wind. Called the scare-bird-bells, they are meant to keep birds away from making nests on the pagoda. The main body of the seven-storied pagoda, octagonal in shape, was built of bricks. Inside the brick walls are square chambers with doorways on four sides.

The outer rings of the wooden girdle-like eaves and 卍 shaped railings form the shape of an attic. The pagoda, strong in structure, appears both imposing and exquisite, fully demonstrating the beauty of the Buddhist architectural art in ancient China.

The Longhua area has been a tourist attraction for Shanghai people ever since the Ming Dynasty. The "Longhua Evening Bell" used to be one of the "eight distinguished scenes of Shanghai". These scenes have long disappeared but the toll of the Longhua Temple bell still brings the ancient times back to one's mind.

Once inside the Longhua Temple, one finds himself in quite another world, where solemn silence prevails, presenting a sharp contrast to the hustle and bustle outside. The Maitreya Buddha Hall with walls painted in yellow and beams glittering with coloured paintings creates a mysterious atmosphere of the Buddhist shrine. Above the door of the main hall hangs a plaque bearing the characters, "Longhua Temple", written by Zhao Puchu, Chairman of All-China Buddhist Association. The first thing one sees on entering the hall is the statue of Maitreya Buddha with a smiling face and bared chest and stomach. Glittering in gold, Maitreya Buddha, known as the Cloth Sag Monk, is a delight to the eye.

Across the courtyard, the Drum Tower and Bell Tower stand face to face on each side. These two three-storied structures with upturned eaves and graceful pavilion tops strike one as imposing and beautiful. The building in the next row is the Heavenly King Hall. On the two sides stand the four Buddhist giants — the

Four Heavenly Kings, commonly known as the four Buddha's warrior attendants. According to the Buddhist scripture, they live on Xumi Mountain, several hundred thousand li high (1 li = 0.5 kilometre or 0.8 mile).

As the sun and the moon move round the mountain, each of the Four Heavenly Kings defends one side of it. The Eastern King, the King of Protection for Buddhism, plays the *pipa* (a traditional Chinese musical instrument). The Southern King, the King of Developing Merit, holds a sword in his hand. The Western King, the King of Far Sight, holds in his hand something like a snake or a small dragon, which he can bend at will. The Northern King, the King of Virtue, holds a treasured stone stela (like a parasol) in his hand. These four magic weapons, symbolizing "wind" and "tune", imply the meaning of "good omen of favourable weather for farming". In the central niche sits a statue of another Maitreya Buddha, wearing a flat crown and a jewellery necklace. How come there is another Maitreya Buddha? In fact, this is the original image of Maitreya Buddha. The Buddhist scripture says that this Buddha practised Buddhism in Tusita Heaven, where 24 hours equal 400 days on earth and one year is as long as 144,000 years in the world. He had to go through Buddhist practice there for 5,670 million years before he attained Buddhahood. Then, he descended onto this world under the Longhua Tree in the Hualin Garden to hold the Longhua Buddhist get-together and to preach and convert people. The name of the temple "Longhua" was based on the allusion that Maitreya Buddha was born

under the Longhua Tree. This is another way of explaining why the name of the temple was given. The statue of Maitreya Buddha in his original image in the Longhua Temple is commonly called the Heavenly Crown Maitreya Buddha. Regarding the monk with a cloth sag enshrined in the front hall, it was Monk Qi Ci, who appeared in Fenghua, Mingzhou (present Fenghua County in Ningbo Prefecture), in the Five Dynasties. This monk, alias Chang Dingzhi, went around with a cloth sag on his back begging for food. One day, after reciting a verse, "Maitreya is true Maitreya, who can change himself into millions of forms. He appears before people all the time, but none of them recognizes him", he disappeared. People thought that he was Maitreya Buddha who had descended onto this world, and monasteries, one after another, began to put up statues of this monk facing the front gate and greeting people with a smile. However, this is only a legend about Buddhism handed down from ancient times. Back to back to him stands Skanda Bodhisattva. In the middle of the Grand Hall is the statue of Sakya-muni with Samantabhadra (Bodhisattva of Universal Benevolence) riding on an elephant and Manjusri (Bodhisattva of Literature) riding on a lion. On both sides are 16 arhats and 20 heavenly deities. (Only 16 arhats are found in many of the Buddhist temples built in the Song Dynasty.) At the back are the South Sea Guan Yin (Goddess of Mercy) and other deities.

Buddhist services have now been restored in the Longhua Temple. The many flowers in the temple in-

clude a 130-year old peony, which used to grow near the tomb of Monk Lu Zhishen at Donglian Temple in Hangzhou. There is, in the temple, a rectangular boundary stone left from the Song Dynasty. Engraved on its front are the characters, "Boundary stone at the southwestern corner of the Kongxiang Temple".

In the beginning of the Qing Dynasty, there was, in the temple, the Double Cassia Hall, the Returned Cloud Room in the north, the Greeting Moon Room near the pagoda and the Listening to Pine Room in the northwest named after a tall and graceful age-old pine tree, dating back to Emperor Chen Hua's reign of the Ming Dynasty. These rooms, serving the monks, were all in garden architectural style. Unfortunately, they have already fallen into ruins. The peach blossoms in Longhua area became famous in Emperor Dao Guan's reign of the Qing Dynasty. There used to be an orchard, more than 10 mu in area (about 0.7 hectare or 1.8 acre). In 1928, the Kuomintang Shanghai Municipal Government, adding 20 mu (about 1.4 hectares or 3.5 acres) of land to it, converted it into the Xuehua Park, where a monument and a double-eave memorial pavilion were erected in memory of the officers and men who died in the war. After liberation, it was changed to the present Longhua Park. In 1957, the park was expanded to 120 mu (8 hectares or 20 acres) in area. The peach trees, which used to grow in the park, almost vanished during the period of the Anti-Japanese War. Today, the park is again alive with hundreds of peach trees. When they are in full bloom in spring, they are as beautiful as the red evening glow, attracting numerous visitors. A

solitary rockery hill stands tall and erect in the park. Though built with yellow rocks, it looks like a huge complete rock with a towering peak and steep slopes. Its wonderful workmanship simply excels nature.

Enjoying the view of the pagoda in the park, one finds the scenes varied as one looks from different angles. A view seen from between the Heavenly King Hall and the Bell Tower is: "At the tower amidst the trees one feasts his eyes, The pagoda is soaring to the skies." (By Cao Yaocan, a poet in the Qing Dynasty) The pagoda viewed from the woods is more beautiful. "One bows and bids farewell to the beloved sight, But the pagoda still looks back at the woods from afar." (By Lu Zongzhi, a poet in the Qing Dynasty) "In mist and rain the ancient pagoda stands, Towering to the skies amidst hills of green." (By Qian Pu, a poet in the Ming Dynasty)

The large tract of land to the east of the temple used to be the monks' quarters, vegetable plots and the graveyard. In the 4th year of Emperor Tong Zhi's reign of the Qing Dynasty (1865), a munition factory was built here. In 1927, following the "April 12" counter-revolutionary coup, the Kuomintang turned the larger part of the factory site into the Songjiang-Shanghai Garrison—a base camp for the bloody suppression of the revolutionary people. A large number of revolutionaries were killed in cold blood here. Those who died a tragic death include Peng Pai and his comrades-in-arms, Yang Yin, Yen Changyi, Xing Shizheng, the well-known 24 martyrs of Longhua — Lin Yunan, He mengxiong, Long Dadao, Quyang Lian, etc, the five martyrs of the "Left-wing Chi-

nese Writers' League", Li Qiushi (Wei Sen), Rou Shi, Hu Yepin, Feng Jian and Yin Fu. More than 800 communists and patriotic persons were imprisoned or killed during the 10 years between 1928 and the eve of the Anti-Japanese War. One of the prisoners wrote a poem on the wall: "Longhua has long stood with its moral high, Martyrs dead their aspirations ne'er die. Yon the wall peaches bloom, here blood is shed, They're equally bright and equally red." Reading the poem, one cannot help but be moved to tears.

A small old town south of the Longhua scenic area has remained to this day. A long zigzag street is lined with tea houses, restaurants and other small shops. Some old-styled houses built of gray bricks and black-lacquered double-leaf doors are still found. In the beginning of the Ming Dynasty, it used to be the Longhua Village. It grew into a famous big town by the end of that dynasty as worshippers in the Longhua Temple increased in number. In recent years, the old town has appeared somewhat desolate in contrast to the newly-built Longhua Road, which has become increasingly busy with traffic and business.

Written by Yang Jiayou
Translated by Yuan Bing

THE CHAMBER OF SPRING BREEZE AND DELIGHT (THE CHAMBER OF ASSEMBLING SCENERY)

The Yu Yuan Garden, built between the 38th year of Emperor Jia Jing's reign and the 5th year of Emperor Wan Li's reign of the Ming Dynasty (1559—1577), is one of the best scenic spots in Shanghai as well as in East and South China. It is intricately and exquisitely laid out with pavilions, terraces, chambers, halls, rockery hills, ponds and trees and flowers. During Emperor Kang Xi's reign of the Qing Dynasty (1662—1722), the garden was bought by the gentry and businessmen in Shanghai. It was later turned into offices for more than 20 industrial and commercial guilds. With tea houses and restaurants built one after another and a great number of businessmen and peddlars doing business around the garden, the area gradually became a hub of commerce. By the end of the Qing Dynasty, it was divided into two sections by a little street running from east to west. The southern section included the Mid-Lake Pavilion, the Zigzag Bridge, the Exquisite Jade Stone, the Chamber for Enjoying the Moon and the Hall of Fragrant Snow. This section together with the Inner Garden formed the Temple Garden. In the northern section were the Hall of Gathering Graces, the Spring Hall and the Chamber

of Spring Breeze and Delight (now renamed the Chamber of Assembling Scenery). This section plus the Small World Market to the north of the street made up the Temple Market, which was the busiest place in the old town. The beautiful and elegant scenery was outshone by the hustle and bustle of the market. As a result, the garden changed beyond recognition. The little street mentioned above is the present Yu Yuan Road.

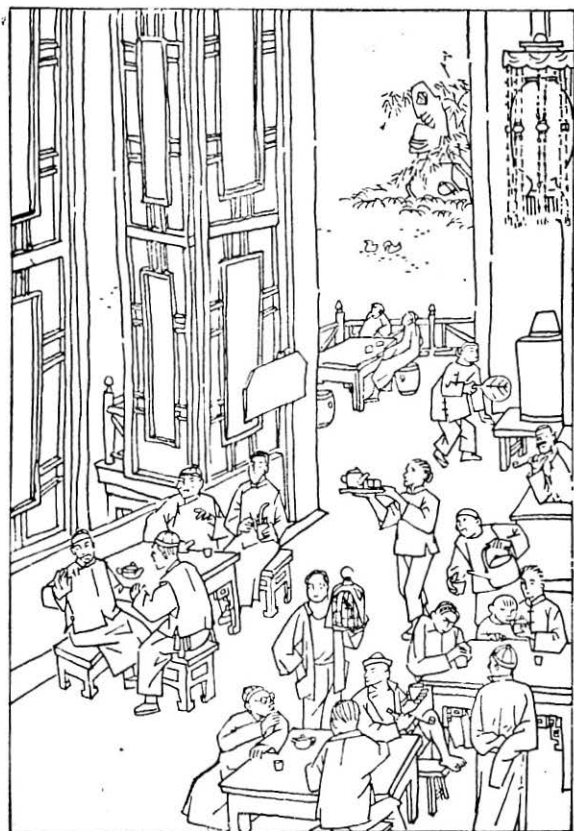
The Chamber of Spring Breeze and Delight was one of the many tea houses in the Yu Yuan Garden. Its tall building and spacious, bright tea rooms brought good business. It was frequented by people from all walks of life.

At the end of the Qing Dynasty, the "dragon well" tea and the green tea picked before the rainy season were nice and cheap. A customer having a bowl of tea or two sharing a pot paid 26 coppers for a bowl of superior green tea, 20 coppers for the medium class and 14 coppers for the inferior. Besides, customers had to pay a tip of 3 coppers.

Although the chamber was a tea-house, serving tea drinkers, not all the customers came here to appreciate tea. Most of them used it as a place to carry out various activities.

The majority of its customers were businessmen. The tea house was an ideal place for businessmen of every trade — cloth, sugar, bean and banking, etc. — to meet, have social intercourses and conduct business. They regarded the tea house as an exchange and, in turn, the tea house counted on these regular customers as its main source of income.

Among the tea drinkers were some brokers known as "white ants". They made it a practice to come to the tea house every morning, using it as their exchange. These "white ant" brokers made a living by drawing commissions from renting houses. They hung around to find out who had houses to let and who wanted to rent houses. When they concluded a deal, "transacting bu-



siness" over a cup of tea, they could get 10 per cent of the rent deposit as commission. The tea house was nicknamed "housing market", as it was often visited by house lessors and renters. (In those days to rent a house one had to pay a fairly big sum of deposit before getting the house and the deposit was not refunded.)

Apart from serving tea, the tea house also offered the place for story-telling. Professional story-tellers who came to Shanghai made it a point to give their first performances in tea houses around temple areas. Stories like "Three Smiles" and "Yang Naiwu and Xiao Baicai" were quite popular. Very often, there were at the Chamber of Spring Breeze and Delight a day show an evening show and, sometimes, an early morning show, all given to a full house. Many of the tea drinkers were also audience, listening to stories while sipping tea.

Among the regular customers of the tea house were detectives of police stations — people of special identity. These fellows idled about in the tea house, trying to fish for information, spread rumours and even "handle" cases there. The tea house was simply turned into a sub-division of the police station. No wonder people called it "detective tea party". Throwing their weight around, they did not have to pay for their tea or for using the rooms. The boss of the tea house relied on their influence to do good business.

Apart from the Chamber of Spring Breeze and Delight, there were a few other tea houses, whose main source of income was not from serving tea. Some tea houses were frequented by brokers dealing in antiques and calligraphy and paintings. Others were the haunts

of fortune tellers and palmists. Still others served as places where bird keepers met. Early every morning, they arrived at the tea house, a bird cage in hand. Birds kept in various cages chirped merrily, greeting the rising sun. While drinking tea, the bird keepers listened to birds singing in chorus. The tea house was thus made a bird keepers' club. More often than not, these people were the first audience of the story-telling morning show at the chamber.

People who were "at the bottom rung of society" and struggling for existence on the verge of starvation also went to the tea house to eke out a living. Most of these people were young girls. They sold melon seeds and candy, sang songs and even prostituted themselves to make both ends meet. They frittered away their youth soliciting customers.

A sign board hung at a spot where everybody could see at the tea house, on which was written "By order no argument at tea". By "argument" it was meant that two parties were seen reasoning things out over a cup of tea with a mediator between. If the two parties in issue were both willing to bury the hatchet, the mediator would mix the black and green tea in a bowl and both sides would finish the tea in one gulp. If the mediation failed, the two sides would, very often, end up with a fight, overturning tables and breaking bowls.

The business of tea houses at the end of the Qing Dynasty was extremely brisk. According to incomplete statistics, there were 64 tea houses in Shanghai in the first year of the reign of Emperor Xuan Tong (1909) and 164 in 1920. They were one of the embellishments

of the lopsided prosperity of the semi-colonial and semi-feudal Shanghai. Tea houses like the Spring Touring Double Phoenixes Garden, Spring Shanghai Jade Belt Chamber and Spring River Rain Chamber, etc. were found all over the city. The Spring Breeze and Delight Chamber was a typical case. Nowadays, the chamber, together with its historical background, has disappeared.

"Green are the willows,

As an east wind blows.

Flowery paths, all alight with the sun setting;

Limped lies a pond around the railing.

Amid o'erlapping rocks flow mountain streams,

Thro' the moon gate — behold a sea of peach blossoms !"

The Yu Yuan Garden has emerged as one of the most beautiful scenic spots in Shanghai, a tourist resort worthy of the description "full of spring breeze and delight".

Written by Yu Qian

Translated by Yuan Bing

STREET VENDORS IN OLD SHANGHAI

Street vendors in old Shanghai had distinct local features. There were all sorts of street vendors, doing a variety of businesses in many different ways centred around service trade. They were noted for their courteous manner, quick delivery and reasonable prices. They played an essential part in the life of Shanghai citizens, particularly those of the middle and lower classes. They could be divided into two major categories — peddlars and stall keepers. Here are a few such types.

To start with, there were the “sewing women” (*fengqiong po*). *Fengqiong*, in Chinese, means mending clothes for the poor. *Fengqiong po* were women who went through the streets and lanes mending clothes for others. On their arm they carried a bamboo basket containing needles, thread, a ruler and a pair of scissors. They also brought along a little stool to sit on while they worked. The many services they offered included the sewing up of sock soles, patching clothes, etc. These clothes menders, who mostly came from areas north of the Changjiang (Yangtze) River, were doing a good business at that time because their service was appreciated by workers, shop assistants, apprentices and bachelors seeking jobs in Shanghai.

The development of the rubber industry in Shang-



A street bank

hai gave rise to the cobbling trade, which was very popular with the people. Cobblers carried a little box of sand-paper, files, glue and pieces of good rubber cut from old rubber shoes. They hawked loudly on their rounds to solicit customers. They were comparable in number to women clothes menders in those days.

Recycling centres and secondhand shops today have developed from individual junk purchasers in the old days. They walked up and down the streets and lanes, carrying a big bamboo basket or shouldering two crates. Their hawking announced what they wanted to buy — anything from scraps of metal to mahogany furniture. Most peddlars sold what they purchased to stores at a profit. One advantage of this trade was that things which

had long been laid aside as waste in many people's homes were turned out and put to good use.

Another trade which inconvenienced the people was the selling of snacks by peddlars in the streets. Their supplies were many, varying from red bean soup flavoured with sweet osmanthus flowers, sweet rice porridge with lotus seeds, spiced boiled eggs, soup with gluten and minced meat wrapped in bean curd sheets, wonton soup, noodles, sugared New Year cakes to deep-fried marinated beancurd cakes. They peddled at street corners and in little lanes from early morning till late at night. They really made things easy for the public.



A street vendor selling marinated bean curd

audience, amused by the monkey's acrobatic acts, burst out laughing and threw some coppers to the trainer.

Jugglers also made use of an open area as a stage for their performances. Some able-bodied men slashed or punched their bodies with swords or spears. They

In addition, there were "monkey shows" in the streets of Shanghai. The showman was often a native man from Shandong Province. On a chosen open area the leading character, a well-trained monkey would start to perform to the fast and forceful beating of a drum and a gong by its trainer and to a pleasant Shandong melody sung by him. The

boasted that they "were sword-and-spear proof and made money at the cost of their lives". What they did was actually a kind of breathing exercise. Clenching their teeth, they performed hair-raising acts to earn a few coppers from the audience.

Peddlers selling herbal pear syrup candy were another common sight in the streets of Shanghai. They

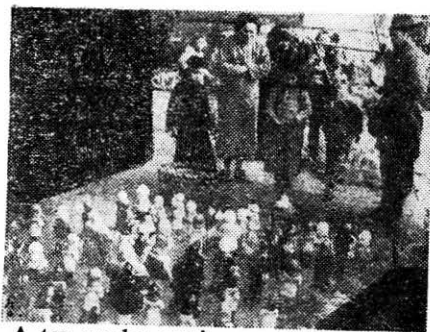
tried to solicit customers by singing pleasant ballads to the accompaniment of the accordion. At the sound of the accordion, a crowd would gather. As the audience increased in number, the ballads became more touching. The words of the ballads, contrived to suit the taste of the populace often brought forth laughter from the audience. When the audience became emo-



A peep-show Stall

tionally one with the singer, he began to display for sale all kinds of herbal pear syrup candy contained in a box. The ballad fans would inevitably buy some.

Hawking is a kind of advertising. Hawking by peddlars in old Shanghai had such an artistic appeal that it could arouse the interest of customers to purchase. Hawking along streets and in lanes, they sold newspapers, flowers, bread, pan-cakes and deep-fried twisted dough sticks, fresh vegetables, New Year cakes stuffed with



A toy vendor putting up a ringer game



A vendor selling wonton soup

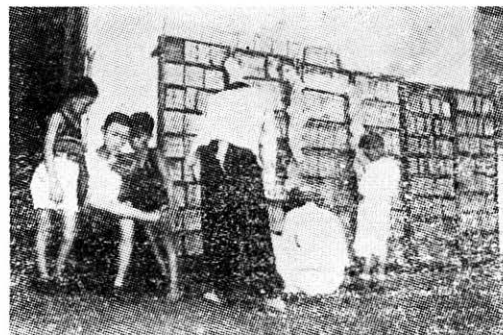
sugar as well as needles, thread, socks, handkerchiefs, towels, soap, cigarettes, anything you can name. Their self-explanatory hawking, the wide range of commodities they supplied and their enthusiastic attention attracted such a large number of customers that the hundreds of streets and lanes in Shanghai buzzed with activity.

There was no lack of street-corner stalls in Shanghai. The most common ones were book and newspaper stalls, fountain pen repair stalls, barber stalls and snack stalls

Talking about book and newspaper stalls, their owners could be called popularizers of Chinese culture because they supplied nourishment for the mind in all weathers for years on end. Their profit came mainly



Wanqing Street (present Shandong Road, Central), a newspaper centre



A street picture-story book stall

from daily papers and tabloids and then from periodicals. They also sold some books on special subjects, but such books did not find so good a market as the former. Stalls with picture-story books and other children's literature were quite popular. Primary and middle school pupils and even housewives were willing to spend money to rent them. The owner set up the stall with portable bookshelves, which were very handy for both the owner and the readers. Those having a keen interest in such books could even take the rented books home to read. Such stalls, mostly found at entrances to lanes, exerted a greater influence than the small libraries run by neighbourhoods today.

Nowadays, only very few fountain-pen repair stalls can be found in the streets of Shanghai, but there used to be many in the old days. They were most numerous on Fuzhou Road, then known as "the cultural street". All they needed for opening a stall in the street was some



A street stationery stall

tools and fountain-pen parts put in a box with a glass cover. They also bought old pens and sold them at a low price after repairing them.

Barber stalls were popular in old Shanghai. Barbers, known as "hair-cut masters" in Shanghai, carried a shoulder-pole. On one end of the pole dangled a chair for the customer's use and on the other was a washbasin stand with a basin containing a towel and fitted with a drawer for keeping a set of tools like shaver, earpick, etc. Such stalls could be moved from one place to another at any time. There were also street barber shops. These shops, a little better equipped, were usually based at entrances to lanes, with a mirror hanging on the wall. Some owners even put up an awning made of cloth or bamboo. Power was supplied for the electric tools through an electric wire connected to a nearby house. It was still a kind of stall though called street barber shop. Such barber shops charged a lower fee. Barber shops doing a good business employed one or two assistants and the barber was also the boss. The elderly and children were their regular customers.

Snack stalls were located all over the city in those days. With a cloth tent pitched and some benches put



A street dentist

under it, the owners of different stalls sold a thousand and one snacks — meat-stuffed dumplings fried in shallow oil, pan-cakes and deep-fried twisted dough sticks, onion oil cakes, steamed bread stuffed with minced meat or vegetables, glutinous rice balls, pork chop and New Year cakes ... The snacks of a great variety were delicious, reasonably priced and served instantly.

Several dozen more street vendors of different kinds in the old days can be listed. To old Shanghai residents, my account above is just old stories retold. But it will be a significant thing that, in raking up the past, efforts be made to discard what was bad and retain what was good of it.

Written by Wei Wei

Translated by Yuan Bing

THE GREAT WORLD RUN BY HUANG CHUJIU

If old Shanghai was a microcosm of the semi-feudal, semi-colonial China, the "Great World" was a portrayal of old Shanghai, a metropolis dominated by foreign adventurers.

In the beginning of this century, a sly merchant by the name of Huang Chujiu was trying to unworthily occupy a place among businessmen in Shanghai. In 1912, he joined Jin Runsan, a comprador of a British firm and a land broker, in running an amusement centre called "Louwailou", the first of its kind in Shanghai. In 1915, Huang, with the same partner, opened another amusement centre, the "New World", on Nanjing Road near Xizang (Tibet) Road. As there was a shortage of recreational facilities in old Shanghai, then known as "the paradise of adventurers", the show business, very much in vogue, was making huge profits. Shortly after the "New World" went into operation, Jin died of illness. Huang Chujiu withdrew from the "New World" because of a strife with Jin's widow over the sharing of profits. Huang, finding other means of making money, decided to set up his own business and started to run the "Great World".

By the end of 1916, when Huang had raised enough funds, he managed to find a plot of land on Xixin Street by the Yangjinbang Creek. It covered 14,700 square

metres, an area much larger than that of the "New World". He named it the "Great World", which was obviously directed against the "New World" and meant to be a challenge to beat his rival.

The news of Huang Chujiu's planning to open the "Great World" quickly reached the French consul, Gence. The French colonialists backed Huang up for the sake of "prospering" the French Concession and of using the show business as an instrument to push their policy of cultural penetration. Huang lost no time in getting that piece of land and, with the ground broken in the beginning of 1917, the "Great World" was officially opened in July of the same year.

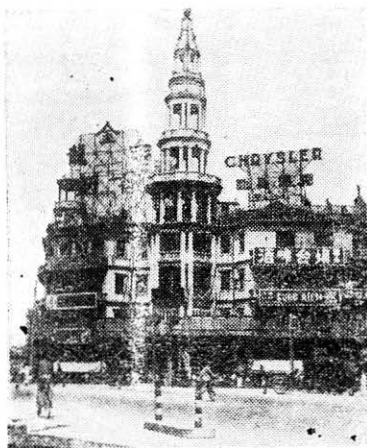
The "Great World" was not only bigger in size than the "New World" but also better equipped. In the middle of the three-storied building (with one more story added later) was an open area installed with a merry-go-round air-ship for people to ride. The ticket office opened at noon to let in audience, who could enjoy themselves till late at night. They could play games and watch operas, ballad-singing and juggling performed in rotation on many stages. Other facilities included a cinema, stores, snack bars and restaurants serving both Chinese and Western food. In addition, Huang ran a tabloid — the "Great World", making a big fanfare to solicit audience. All this made the "Great World" boom in business, creating a spectacular event. Its earning was three to four times larger than that of the "New World". Meanwhile, the attendance of the "New World" was on the decrease, giving a heavy blow to the owner. The "Great World" did boost the "prosperity"

of the French Concession, gradually turning the unfrequented area into a commercial hub with the "Great World" at the centre. Besides, it functioned as a place for propagating bourgeois way of life and enslaving the Chinese people ideologically. No wonder the imperialists, who ran the French Concession, beamed at the success.

The boom of the "Great World" brought sizable profits to Huang Chujiu, who swelled with pride. He operated a stock exchange and a day-and-night bank in the "Great World". However, speculating in stocks, he found himself playing a losing game, because he came across a bunch of gamblers who were even more cunning than he. Unreconciled to his defeat, he invested the capital of his bank in real estates around Zhejiang Road hoping to gain profits. However, the result ran counter to his expectation. When the Japanese invaded Shanghai on January 28, 1937, the Shanghai market faced depression. Land prices dropped drastically and nobody wanted to rent the newly-built houses confronting the streets. To put up a front, Huang, using the capital of his bank again, opened a store of his own. As his business continued to run in the red, he was up to his ears in debt. Creditors withdrew money from his bank one after another. The day-and-night bank, unable to operate any longer, had to close down. Huang Chujiu, at his wit's end, had no alternative but to sell the "Great World" in order to pay his debts. His scheming only landed him in a worse plight and eventually took away his life. Huang Jinrong, fishing in troubled waters, "bought" the "Great World".

Compradors, rascals and speculators flocked to take advantage of the bankruptcy of the bank and fought fiercely in the scramble for taking over the "Great World". The struggle ended up with Huang Jinrong becoming its sole owner. Huang Jinrong was a big creditor of the bank and, what was more, he was closely tied up with the reactionary government, being a representative character of the evil force of the underworld and acting as the general adviser to the general inspector of the French Consulate. This explained why the "Great World" became "the Rong's Great World" in the end.

When the Japanese aggressors occupied Shanghai, "the Rong's Great World" became a "special amusement" centre, where people were brain-washed with ideas of enslavement to benumb their will to fight for the nation. After the victory of the Anti-Japanese War, the U.S. imperialists and the Kuomintang reactionaries



The Great World

used it as a propaganda instrument to whip up an anti-communist and anti-popular campaign. American movies made in Hollywood on pornography and violence dominated the screen and obscene and superstitious operas flooded the stage. Pick-pockets, swindlers, prostitutes and rascals mixed with the audience with an ax to grind. Traitors and enemy agents of every hue were found spying for information or plotting against people's lives among the artists, staff and audience of the "Great World". The "Great World" was, in fact, a paradise for monsters and demons and a den for enemy agents and traitors camouflaged by beautiful music and graceful dancing.

After liberation, the "Great World" returned to the embrace of the people. The people's government took it over in 1954.

Written by Liu Zhaorong
Translated by Yuan Bing

THE ZHONG HUI BANK AND DU YUESHENG

Walking into the lobby on the ground floor of the Shanghai Museum, one can see a pattern made up of two Chinese characters "Zhong Hui" on the big glass windows. Perhaps, this is the only sign left by the former Zhong Hui Bank.

Talking about the Zhong Hui Bank, many "old Shanghai-landers" are familiar with it. This is not because the imposing bank building attracted people's attention but because it was closely bound up with Du Yuesheng, one of the notorious ring leaders of the underworld "blue gang" in old Shanghai. This Du Yuesheng, like Chiang Kai-shek, was reputed not only in old Shanghai and China but also outside the country. He and the other two gang leaders, Huang Jinrong and Chang Xiaolin, were known as the "three big shots" of old Shanghai. These three men ranked in the order of Huang, Chang and Du according to their priority in seniority and position, but later Du surpassed the other two and even became an indispensable mainstay of Chiang Kai-shek's reactionary rule. Now that Du Yuesheng had entered the political arena of Chiang Kai-shek and was on an equal footing with foreigners on the board of the Municipal Council in the French Concession, he wanted to don himself with the beautiful cloak of a banker or an industrialist to match his iden-

tity and status. He began to participate in banking business by planning to set up the Zhong Hui Bank. The news of a big gangster's having a hand in banking got round fast in old Shanghai, and as a result, the reputation of the Zhong Hui Bank was established.

Special Business Run by the Zhong Hui Bank

The Zhong Hui Bank was sponsored by Du Yuesheng, Jin Tingsun and Li Yinsheng with Du acting as the president of the board. The bank, situated at 97 Avenue Edward VII (the present Yanan Road, East) was officially opened in February 1929. The capital of the bank increased from one million dollars at the time of its inception to two million dollars in 1933 as a result of the booming "business". In November 1936, the Jiang Zhe Bank was merged with the Zhong Hui with all its capital and liabilities coming under the charge of the latter. The bank capital went up to 3.5 million dollars in fabi (paper currency issued by the Kuomintang government from 1935 onwards). A branch bank was set up on Tienjin Road in Shanghai as well as in Nanjing. The capital of the Zhong Hui Bank totalled 35 million dollars fabi by July 1946.

As a matter of fact, business in the Zhong Hui Bank was really not good and its capital was not among the biggest of commercial banks in Shanghai. According to the statistics of the United Taxation and Trust Bureau in 1947, the Zhong Hui Bank ranked the 47th place

capital-wise among all the 107 commercial banks in Shanghai. But the Zhong Hui Bank was doing a special kind of business — depositing and cashing the idle funds or issuing loans on security in opium trafficking and gambling businesses, using them as its capital turnover. This special business was something which the other commercial banks could not encroach on.

Du's involvement in banking did not mean the end of his opium trafficking and gambling house operating. There were, in Shanghai, five notorious gambling houses — Fu Sheng, Rong Sheng, Yi Sheng, Li Sheng and Li Yuan — generally known as the "five big companies". They were opened all in the name of Du Yuesheng. The managers and body-guards of these gambling houses were either Du's sworn brothers or his henchmen. Fu Sheng, the biggest of the five, made a fortune of 2 million dollars a month. Its chief accountant was none other than Jin Tingsun, a director of the Zhong Hui Bank. Du's men were also planted in most of the other gambling houses. Therefore, Du Yuesheng was, actually, the chief "back-stage boss" of all the gambling joints in old Shanghai. This being the case, the enormous idle funds of the gambling joints were, naturally, at his disposal.

Loans on security in opium trafficking was simply Du's "patent". Opium trafficking was an important source of income for the concessions under the direct control of the imperialists. To put up a false front, the concession authorities had to set up some "outposts of the tax office" and made "searches" from time to time. Consequently, those who suffered were the retailers doing

opium business on a shoe-string, while big opium dealers with large capitals could be assured of the delivery, transport and sales of opium if they were ready to pay a large sum of money to the gangsters headed by Du Yuesheng. The statistics made by the English newspaper, the North China Daily News, revealed, "Every month opium delivered at Wusong Wharf alone was over 1,000 boxes with every box weighing on the average 2,800 ounces and charging one silver dollar for every ounce for delivery and transport and the total income was 2.25 million silver dollars a month, or 30 million silver dollars a year." In 1925, the French consul general in Shanghai sent a Chinese director of the French Municipal Council, Li Yinsheng, to contact Du Yuesheng and together they planned and established a company monopolizing the sale of opium. (Li later became one of the founders of the Zhong Hui Bank.) They trafficked in large quantities of opium under the cover of banning it. Huge sums of money earned from opium dealing kept rolling into the pockets of rascals of every description headed by Du Yuesheng, who, then, used it as the capital for the Zhong Hui Bank.

Nobody could tell how much idle funds derived from opium trafficking and running gambling houses were made use of by the Zhong Hui Bank as there were no statistics available. However, the 180,000 dollars of "tax" paid every month by Du Yuesheng to the French consul general showed that the special business of the Zhong Hui Bank was thriving. It was said that "Du's residence" at Wagner Road (the present Ninghai Road, West) was built with such dirty money. (On the former

site of the residence now stands the West Ninghai Road Primary School.) This was roughly how the special business of Zhong Hui Bank got going.

The "Seventy-Two Tenants" of the Zhong Hui Bank

Private banking was an extremely profitable business. The special business of the Zhong Hui Bank made its profits swell. The bank spent 1.56 million dollars to construct a new building at the crossing of the present Yanan Road, East, and Henan Road, South. After the building was completed in September 1934, the bank moved into it and continued its business. Although it was called the Zhong Hui Building, the bank only occupied its ground floor and the northern part of the first floor. All the rest of the building was rented out. Exorbitant rents, as a side-line occupation, added to the income of the Zhong Hui Bank. The exhibition hall in the northern part of the ground floor of the present museum housed the business department of the bank. That was why the sign "Zhong Hui" appeared on the glass windows on both sides of the hall. In the northern part of the first floor were the general administration office and the office for the president, Du Yuesheng. Of the whole building, the part used by the bank was the most sophisticated in terms of architectural structure and interior decoration, the purpose being to attract customers.

According to the statistics of "The Address and Guide Map of Business Firms in Shanghai" published in

1947, the Zhong Hui Building was rented to more than one hundred firms or individuals as offices, apart from the Zhong Hui Bank. For example, the southern part of the ground floor facing Jinling Road, East, was the Nan Gong Mo Yarn Store; the part facing Henan Road was Ri Xin Sheng Cotton Store. 144 firms or individuals set up offices from the first floor up to the sixth floor. Some belonged to stores, industrial companies or factories; others were run by insurance companies, trade guilds and associations of fellow townsmen; still others were operated by lawyers or accountants. On the second floor alone were as many as 32 offices. Some rooms were even each shared by three firms. For instance, Room 415 on the fourth floor was used by the Fu Hua, Hui Quan and Hua Chang Companies.

Old Shanghai was lopsidedly developed, resulting in strange things of every form and description. There was such a shortage of housing in the city that, in some cases, "72 families" were packed into an old-styled stone-framed-door Chinese house. Under these circumstances, a large building occupied by more than one hundred organizations was nothing surprising. Many enterprises, especially those engaged in speculation, did not have to be very big, as long as they were made known to the public. All a "company" needed for its business was a desk, two clerks and three telephones.

The Many Official Titles of President Du Yuesheng

Du Yuesheng started out as a rascal and made a

fortune by committing all kinds of crimes. Later, he became a capable accomplice of Chang Kai-shek, who exercised a Fascist rule. "Taking off his shirt and trousers and putting on a mandarin jacket and a gown", he had the impudence to become an "urbane gentleman". All kinds of official titles were conferred on him by government circles and social organizations first and then by banking, industrial and even cultural and educational circles. His titles included the vice president of the Shanghai Municipal Senate, major general senator of the Central Military Commission of the Kuomintang, the Chinese director of the French Municipal Council, the president of the Chinese Association for Taxation, the permanent council member of the Putong Association of Fellow Townsmen and the vice president of the China Red Cross Association. His influence penetrated into every corner of the society. According to incomplete statistics, Du concurrently acted as board and council president for more than 30 banking, industrial or commercial enterprises. He had more titles like permanent board directors, permanent council members, directors, council members and supervisors. After the victory of the Anti-Japanese War, Du returned to Shanghai from Chongqing. Availing himself of the opportunity of taking over the property of the enemy, he made a big fortune. At the same time, he shielded traitors, took bribes and became board president or council president of 75 banking, industrial or commercial enterprises. He was concurrently made the permanent director, permanent council member, director, council member or inspector of more than 200 enterprises. In banking

circles, he acted not only as the president of the Zhong Hui Bank but also as the president of the Bank of China, the Jiaotung, Pudong, Guoxin and Yadong Banks. When the Kuomintang government was reorganizing the China Tongshang, Shiye, Shiming and other banks into state-businessmen jointly-run banks, Du was appointed the representative of the government and the president of the board. He also took up official posts in many industrial and commercial enterprises and other circles, such as finance and trade, transportation, electricity, paper-making, wheat flour mills, textile, national product and fishing industries, as well as in the fields of culture, education, publication and economic research. He had a part in almost every trade. No wonder he boasted in his chronicle of 60 years' events, "Whether in war time or in peace time, I am involved in and devote myself to everything, whether it occurs in the north or in the south, whether it concerns the government planning or the construction of the locality."

In old Shanghai, some capitalists, in opening banks, factories or other enterprises, had to look for a "backer" against any misfortune which might be in store for them. More often than not, they would, through certain connections, ask Du Yuesheng, the illustrious "big shot" in Shanghai, to invest some capital and to be their board president, council president, director, council member or supervisor. Some of them simply gave him a "share" gratis and even presented him with a card, acknowledging him as "master". This being done, they could be assured that their business would be on the safe side. Xu Motang, one of the share-holders of the Zhong Hui

Bank, was a big comprador of the British Bank, who inherited over 20 million dollars' worth of property from his father. To safeguard his property and position, he had to invest a huge amount of capital in the Zhong Hui Bank run by Du Yuesheng and also present him an "acknowledging master" card.

With more people making a plea to Du for aid, his "titles" and benefits multiplied. But the greedy Du did not rest content with his gains. Wherever there was a big, profitable trade going on, he would poke his nose into it and even resorted to rascal means. When he saw from his office windows good business being done at the Shanghai Chinese-run Yarn Exchange (at the present site of the Shanghai Museum of Natural Sciences) located across Yanan Road, his mouth watered. Instructed by him, his henchmen sneaked into the exchange when it was at its busiest. They made such a hell of trouble that business there had to be suspended. When the police station of the International Settlement, which had already been bought over by Du, received the report by phone, they replied, "The police station only handles disputes outdoors. Rioting indoors is none of our business." The manager of the exchange had no choice but to ask Du to do him a favour by pouring oil on the troubled waters though he knew that Du was behind the scenes. When Du received the phone call from the exchange, he knew that his trick was working. He went to the exchange in a car, quite business-like. At a loud shout of Du, the rascals took to their heels and the disturbance died down. As a result, Du Yuesheng was elected a council member

when re-election of the exchange took place later that year.

Du Yuesheng, placing himself under the wing of the reactionary Kuomintang, made himself a man with unexcelled over-awing power by hook or by crook. Because of Du Yuesheng, the Zhong Hui Building gradually became one of the centres for speculation and profiteering in old Shanghai.

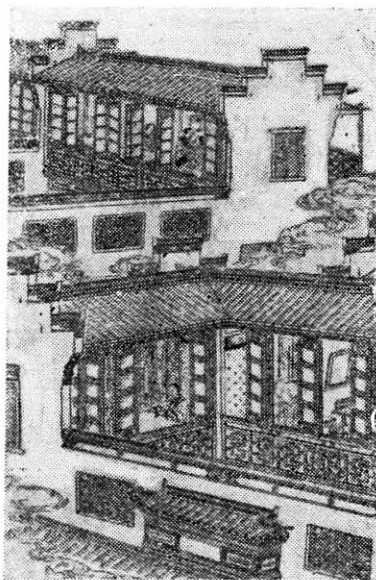
Written by Gui Youngding
Translated by Yuan Bing

GENERAL ASPECTS OF STREET-LANES IN SHANGHAI

From the end of the 19th century to the middle of the present century, at least 70 or 80 percent of Shanghai's inhabitants lived in street-lanes. The houses built inside the lanes were different in style. Some had good outer appearance, some had solid structure, while others were simple and shabby. The inhabitants in a lane came from all parts of the country, from all walks of life, believed in different religions and were engaged in different trades. All aspects of life in the old society were mirrored in the street-lanes of different sizes in Shanghai.

Most of the street-lanes in Shanghai are called *li* (meaning a lane) or *fang* (meaning part of a street). There are also lanes called "villages", "new villages", "villas" or "estates". *Li* and *fang* did exist early in ancient China when every 25 households formed a *li*. The "Annals of the Han Dynasty" wrote, "Houses in the countryside are called huts; those in towns, *li*". Hence *li* became a neighbourhood community in a town. In ancient China, however, *fang* was the name commonly used for an urban residential area. Later in the Ming and Qing Dynasties, a number of Shanghai's street-lanes were named *li* or *fang*. In Shanghai's old town area at that time, there were already the Anren Li, the Tongren Li, the Taiqing Fang, the Tianguang Fang, etc.

But they were different in style from those of the present time.



Street-lane houses during the reign of the Qing Emperor Guang Xu

Origin of Shanghai's Street-lanes

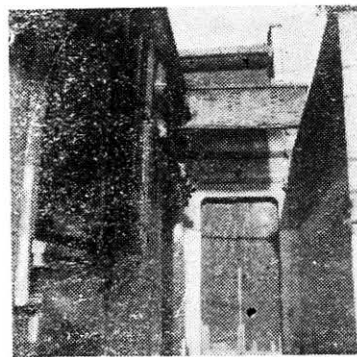
The origin of Shanghai's street-lanes dates back to the uprising of the Small Sword Society when inhabitants of Shanghai swarmed into the British and French Concessions to find shelter from the war. During that period there were still quite a number of houses left over from the former hamlets in the concession area. The house owners soon evacuated these houses and rent them out at high prices. This was soon followed

by a group of foreign real estate agents who bought some land and built simple wooden houses to let. As a result, the price of land rose drastically. The permanent rent for each mu (1 mu = 1/15 hectare) of land in the concession area rose from 15,000 copper cash as provided by the regulation to 50,000 or 60,000 copper cash (1,000 copper cash was equivalent to one silver dollar). When the Taiping Heavenly Kingdom army approached Shanghai several times on its east expedition between 1860 and 1862, the inhabitants of the old town, together with the landlords and gentry from Jiangsu and Zhejiang Provinces, streamed into the concessions in Shanghai to seek shelter. This gave rise to a rapid increase of population and a lopsided development of the concessions. Under such circumstances, the real estate agents once again became very active in their business; they bought more land and built more houses in the concessions. In consideration of the fact that the old-fashioned Chinese dwelling houses and the courtyard compounds needed large pieces of land and took more time in construction while the European and American-styled buildings were costly, they began to design and build a more economical type of houses, i. e., the Chinese-style street-lane houses, which soon came to the fore.

Varieties of Street-lane Houses

From the architectural point of view, a lane house, also called a stone-framed-door house, was a house evolved from the old Beijing-style courtyard dwelling.

In the early days, a stone-framed-door house had a small lobby in the front and a tiny courtyard in the middle. After some renovations the courtyard in each house was built right behind the front door. At



A stone-framed-door house

first, a house of this type, usually a two-storied building, had three rooms on each floor (a central room and two wing-rooms). It had a large black two-leaf front door fixed on a granite or Ningpo red stone frame with a small courtyard behind, which was called *tianjin* (sky well, meaning skylight) by the Shanghai people. The central room downstairs was used as a sitting room with French windows, which also served as doors. Behind these windows was a six-leaf white-painted screen door. Each of the wing-rooms was partitioned by wooden panels into two smaller rooms known as the front wing-room and the rear wing-room. Between the sitting room in the front and the kitchen behind were the staircases. On the top of the kitchen was a low pavilion-size square room commonly known as

the pavilion room, above which was a terrace. The arrangement on the second floor was the same as the first, with a central room and two wing-rooms.

A two-storied street-lane house of this kind with three rooms on each floor usually covered 100 to 200 square metres. They were mostly located on the present Beijing Road, East, Ningpo Road, Tianjin Road and the eastern section of Guangdong Road (formerly called Baoshan Street). At that time the rooms downstairs were often used by a shop for business and the rooms upstairs were used sometimes as a warehouse or as a dwelling place for the shop-owner and his family. In another case, the entire house was used by a big family of two or three generations. These houses, unsuitable for ordinary residents, were later built into ones with only two rooms or even one room on each floor. The latter had only a small courtyard, a sitting room, a kitchen on the first floor, a central room and a pavilion-room on the second.

Unlike the old Chinese-style houses with large halls which needed a large amount of timber in construction, a stone-framed-door street-lane house was built of bricks and wood, mainly bricks. Some were built of reinforced concrete in the later period. For this reason, a street-lane house was more economical, not only in the use of land but also in the use of timber.

In the early days, street-lane houses alongside the street were usually used for business by shops. It was quite common that each lane had an extra room built over its entrance for the lane keeper. Usually a big lane consisted of more than one hundred or dozens of

houses arranged in rows inside its sub-lanes on both sides. As land price in Shanghai went up drastically afterwards, there emerged in Shanghai small lanes with only a dozen houses or even less.

Among the old-style street-lane houses in Shanghai, there were some which had no stone-framed door and courtyard, and there was only one room on each floor with no kitchen, no terrace or even no back door. In that case, laundry could only be dried in the lane. These houses, popularly known as the "Japanese houses", were actually patterned after those in Guangdong Province.

After the 1920s, there appeared in Shanghai a group of the so-called new-style lane houses with the following characteristics:

First, the houses, patterned after the Western-style buildings, were built inside a low wall with an iron door on it instead of a high wall with a stone-framed door. It had a tiny garden to replace the court-



A new-style lane

yard. There was a small door on the right side of the sitting room and a balcony on the second floor.

Second, the houses were equipped with gas and sanitary facilities.

Third, the houses had three stories instead of two. They were adjacent to one another and the blocks of buildings were separated by a lane in between.

Names of the Street-lanes

The name of a lane usually consists of two Chinese characters. The most commonly used characters for the names are *de* (virtue), *fu* (happiness), *kang* (health), *shou* (longevity), *ren* (benevolence), *yi* (justice), *xing* (prosperity), *qing* (celebration), *ji* (good luck) and *xiang* (auspice). Therefore, there was much duplication of street-lane names. It was illustrated by Chen Poshi in his book, "Old Shanghai", in the chapter on "Namesake of the Street-lanes", published in 1919, that there were in Shanghai twelve lanes called Yuqing Li (celebrating a surplus of wealth), sixteen called Yongan Li (everlasting peace) and nine called Shoukang Li (longevity and health). The book, "Guide to Shanghai", published in 1947, further pointed out that there were sixteen lanes in Shanghai named Yongan Li, fourteen named Yuqing Li, twelve named Yongji Li (eternal luck), eleven named Yongqing Li (eternal celebration), ten Yongle Li or Yongle Cun (eternal happiness), eight Sande Li or Sande Fang (three virtues) and seven Dexing Li (virtue and prosperity). Those figures given above did not include the names of the small lanes and their sub-lanes. It was even more common that four or five lanes had the same name.

Quite a few lanes on Zhapu Road in the early years were named Duofu (plenty of happiness), Duoshou (plenty of longevity), Duozi (plenty of sons) or Duosun (plenty of grandsons). More unique was a lane on Taoyuan Road named Shi Yin (living in seclusion from the city), a lane on Yanan Road, Central, called Da Xiang (an alley extending in all directions) and another one on Yuyuan Road called Tian Zhuang (farm village). Some of the lanes were named after the streets. During the concession days there were such foreign names as the Joffre Fang, the Lafayette Fang, the Delstrand Village and the Frelupt Village. For one time the names with one Chinese character were very popular, such as Mei Cun (Plum Village), Yan Cun (Wild Goose Village), Zhu Cun (a village named after the Zhu State in the Warring States Period), Xing Cun (Star Village), Jin Yuan (Brocade Garden) and Yu Yuan (Garden of Leisurely Repose), etc. As a rule, *li* and *fang* were generally names of the old-fashioned street-lanes, while the new-style ones were mostly called "new village" or "villa".

Activities of All Kinds in Shanghai's Street-lanes

Shanghai has long been a world-famous metropolis. For centuries the number of political, monetary, legal, commercial, industrial, cultural and educational organizations had kept increasing all the time. Large

numbers of factories, shops and other units had to move into the street-lanes, because in the past the houses alongside a street always claimed a high rent. Meanwhile, street-lanes also served as hiding places for sins and vices of the old society, such as opium smoking, prostitution and gambling.

It so happened that in the old days even political groups, army and police had their offices set up in the lanes. During the Japanese occupation the Japanese gendarmery for a time occupied large buildings in some lanes in order to keep watch on the patriotic activities carried out by the local people. The so-called "Peace Army" of the puppet government had also established its office inside a lane; actually they were dealing in ammunition, hoarding goods and trafficking in drugs.

Even today monetary, commercial enterprises and service trades are still found in the lanes. Small groceries and food shops opened for the convenience of the residents are much bigger in number. By the end of the Qing Dynasty, small private banks and money shops were more or less concentrated in some lanes in bustling downtown areas, such as Xinren Li on Ningpo Road, Qingyan Li on Beijing Road, Jixiang Li and Dunren Li in the present Nanshi District near the Huangpu River. Other trades like the import and export firms, customs clearance agencies, wholesale shops of daily necessities, silks, hardwares, medicines and raw materials of all kinds were commonly operated in the lanes on Henan Road, Nanjing Road, Guangdong Road, Rue de Consulat (the present Jinling Road, East) and the Inner and Outer Streets in Nanshi Dis-

trict.

Most of the shops set up in the lanes then were wholesale agencies run by brokers and few were retail shops. Inns, bathhouses, restaurants and other service trades were usually set up at some corners of the lanes. Over the last hundred years or more, visitors from other parts of the country streamed into this city and hotels and inns in Shanghai increased in large numbers. Some of the famous inns like the Taian Inn and the Qianyi Inn located in the Jiaji Long (lane) to the north of Yangjingbang (the present Yanan Road, East) started their business in a lane. Prior to the liberation in 1949, out of the 250 hotels and inns in Shanghai over 120 were located in lanes. Today, quite a number of inns and bathhouses are still found there.

A number of stalls selling rice cooked with vegetable and snacks of different kinds were set up at the entrance of lanes or under the overhead attic, leaving only a narrow passage for pedestrians to get through. These stalls, generally found at the Dongxin Bridge (the present Zhejiang Road, South), the Xixin Bridge (the present Guangxi Road, South), Yunan Road, Xizang (Tibet) Road and Carter Road (the present Shimen Road), prepared and sold food of distinctive local flavour, such as the New Year glutinous rice cakes fried with pork ribs, chicken porridge and fried meat dumplings. The well-known Wang Jia Sha Snack Bar in Shanghai also started its business in a lane.

Kitchens preparing meals for customers, rarely known nowadays, were also found in lanes. They were very popular in the old days when schools, shops

and offices did not run their own canteens but had to order their meals on a long-term basis from these kitchens. Food was delivered at each meal to the customers' door-steps on shoulder-poles. The kitchens also prepared feasts for customers on special occasions as done by restaurants, but, instead of entertaining the customers in restaurants, they delivered the food to the customers' homes.

In addition, there were a few Russian-style restaurants run in the lanes along Avenue Joffre (the present Huaihai Road, Central), Massenet Road (the present Shinan Road) and Vallon Road (the present Nanchang Road), popularly known as the Russian restaurants.

Industries in the Street-lanes

Shanghai is China's largest industrial city. Before liberation, most of the factories were small in size. Almost all the lanes, except a few high-class ones for the rich, had several small factories making handicrafts, doing repairing and assembling work or processing machine parts. Sometimes even machine-building was done by a lane factory. An early machine-building factory called Yuanchang Machinery Plant founded around 1880 was located in Baifu Li (A Hundred Happiness Lane) on Daming Road.

Industries located in Shanghai's lanes were generally knitwear mills equipped with hand-operated machines for producing hosiery. A number of the factories, small like workshops and simply equipped,

produced cosmetics like perfume, vanishing cream and face powder. Among them were some very small cosmetic workshops, each run by a married couple, which sold their products directly to small barber-shops at low prices through direct business cooperation instead of producing big quantities for whole or retail sales. At the same time, a number of celluloid workshops making fountain pen tubes, toys or soap cases were also established in lanes. Celluloid, like plastics of today, was commonly used in the 1930s in Shanghai when old films were melted to provide raw material for the production of these things. These factories were widely found in the area of the City God Temple. Being inflammable, celluloid could easily cause a fire through negligence or bad management in the workshops and often bring disasters to the residents.

Cultural Life in the Lanes

Another feature of old Shanghai was the cultural life in the lanes. A large number of printing houses, small bookstores, news offices and theatres were set up in the lanes. It so happened that a stone-framed-door two-storied house with one room on each floor could house a small printing workshop with its machines installed downstairs and type-setting done in a garret. For running a small bookstore or a newspaper, one or two small rooms would be quite enough, because printing and distribution were done by other shops on contract. The rooms upstairs could still be used by the shop owner as his residence. Generally

small bookstores and news offices were located in the lanes on such streets as Shandong Road, Fuzhou Road and Hankou Road, while bookstores publishing serial pictorials were found in the present Zhabei District, like Tianbao Li on Xinjiang Road and Gaoshou Li on Zhejiang Road, North. Sometimes a lane had as many as a dozen bookstores.

Bookstands, very popular in old Shanghai, played an important part in the cultural life of the residents. Established at the lane entrance under the room built overhead, a bookstand usually consisted of one or two wooden racks and a few small stools. It rented out serial pictorials with contents of old novels or stories rearranged from films or dramas. It attracted a big crowd of children and was also favoured by some adults. In most cases the readers brought the rented picture books home to read.

In the areas around Da Shi Jie (the Great World), Caojia Du and Yangshu Pu, there were small theatres, balladry and story-telling halls. The one called Taiyuan Theatre inside Taiyuan Li to the east of the Great World Recreational Centre was known as a famous Yangzhou Opera theatre in Shanghai. Another theatre named Zhedong (East of Zhejiang) in one of the lanes on Beijing Road used to be a Shaoxing Opera theatre in the old days. In the eastern and western parts of the city, there were also some small lane theatres mainly for staging Huai Opera (local opera of north Jiangsu Province). Quite often balladry and story-telling took place in small lanes. A popular place was behind the Xin Shi Jie (the New World Re-

creational Centre) in downtown Shanghai.

Signs for shops, firms, lawyers and doctors hanging over the lane entrances were numerous. Some, with names of Suzhou Opera singers, magicians or puppet show actors, advertised for "celebration performances" for the rich on their wedding or birthday occasions. Such performances were called *tang hui* (meaning performances for happy gatherings) to be put up in people's homes.

What interested the people most were the broadcasting stations. Out of the 45 collectively or privately owned broadcasting stations in 1947, seven were in the lanes.

Among the residents were some noted writers, actors and actresses of the 1930s, of whom some could only afford to live in small rooms known as the pavilion-rooms above the ground floor. Lu Xun's "Essays of the Qie Jie Ting" derived its name from part of each of the two Chinese characters, "Zhu Jie" (meaning concession), and "ting" means pavilion-room.

Schools in the Lanes

Most of the privately-owned primary schools were established in the lanes. With teachers preparing their lectures in a pavilion-room or in a room converted from a kitchen, a two-storied stone-framed-door house with three rooms on each floor could house classrooms for six classes. Having no space for playground, some of the primary schools offered no lessons for physical education; others could do nothing but give their phy-

sical lessons in the public lane. Evening schools and continuation schools run by individuals were also established in the lanes largely for the purpose of making money. Schools of this kind, seeking large numbers of students to be packed in small classrooms, were described as "study shops", where teachers' income was extremely low.

During the occupation of Japanese militarists, foreign concessions in Shanghai were considered as "solitary islands" free from the Japanese domination. The schools in some non-concession areas like Nanshi and Zhabei Districts moved into the concessions one after another. As a result, the number of schools, primary and middle, run in Shanghai's lanes, quickly increased and even colleges began to emerge in the lanes. Such colleges were described by the local people as "coquette" colleges (meaning irregularly set up non-standard colleges).

The Dark Side of the Lanes

It is true that through the street-lanes one can see the dark side of things in old Shanghai. Gamblers, opium-smokers and lechers sought pleasure in some of the lanes, while hooligans rode roughshod over the people. Robbers and swindlers worked hand in glove with them. Here are some facts about what had happened in the old lanes.

Gambling-dens:

There was already a forest of gambling houses in the present Hongkou District at the end of the Qing

Dynasty. A popular saying at that time goes: "The beggars in Shanghai will increase at least by one a day if Hongkou's gambling dens continue to operate for another day." At first, gambling houses were built on the wasteland on the outskirts of Shanghai in straw huts and the gamblers played dice in a covered cup on a table. Later on, gambling houses were moved into street-lanes and quickly spread to the centre of the city. There emerged afterwards a number of gambling houses of fairly large size in downtown Jiya Long (chicken and duck lane), Fukang Li (happiness and health lane) on Beihai Road, Manting Fang (lane of fragrance all over the courtyard) on Guangdong Road, Baoyu Li (treasure and wealth lane) around the Dongxin Bridge area in the former French Concession.

Under the pressure of public opinion, the concession's Municipal Council was forced to issue a formal decree on the prohibition of gambling. But, as a tactic, the gambling houses assumed the prettified name "clubs", which, after paying a high tax, could still obtain a "legal license" and continue their business. There were in the 1930s at least 30 such so-called "clubs" in Shanghai, many of which were established in the lanes. A high-class club usually had permanent members, who played cards or *mahjong* in the club while drinks, food and refreshments were served. The stakes were high, sometimes amounting to several thousand dollars per hour. Accounts were settled each month and the expenses of the club were paid out of the membership fee and commission from the stakes. Small clubs were actually gambling dens. Their games

included lottery, *paijiu*, roulette, etc. All these "clubs" were backed by chief supervisors from the police stations or by ringleaders of gangsters. Later, as the name "club" became more and more abused, new names that seemed to sound with a better taste like *lu* (hut), *ju* (dwelling) or *she* (society) began to take its place. There was then a Xi Lu (Rest Hut) on Songshan Road, a Bixiao Lu (Noise Shelter Hut) in Langhuan Li on Hankow Road, a Tonghui Ju (Communicating Grace Dwelling) and a Changyiu She (Perpetuating Seclusion Society) in Yuxing Li on Hubei Road and a Tongle She (Sharing Happiness Society) in Daqing Li on Jiujiang Road. These were, in fact, all gambling dens in other forms.

Prevalent in the lanes was another kind of gambling called *hua hui*. Originated in Huangyan and Wenling of Zhejiang Province, it was later introduced to Guangdong, Ningpo and Shanghai. In this game, the names of 34 well-known persons of historical significance were posted on the beams of a house with one of them concealed in a thick bamboo tube. Gamblers were asked to place their money on any one of the names on the beams. On opening the tube, whoever was lucky enough to have chosen the name identical with the one in the tube would gain thirty times as much as the money he or she had staked. This kind of gambling house was called a "big tube". It was different from the other games, for the gambling was not done right in the gambling centre in the presence of the gamblers but through its branches called "listening tubes" usually set up in a rented room

or a kitchen-room in a street-lane. Even these "listening tubes" had no contact with the gamblers but operated through their agents in different lanes called "sailing boats". These agents were either jobless loafers or gossipers who just wandered about the lanes to trick some office clerks, pedlars and housewives in joining such *hua hui* from which they drew commissions. This kind of gambling was very harmful; some women, indulged in the game, saved money bit by bit and even pawned their clothes or sold their furniture to get money for the stake, but eventually lost everything. Some of them ended up by committing suicide.

Brothels:

Shanghai's brothels, mainly found in the lanes in the old days, were classified into different grades to suit the needs of different social strata such as the "study abode", "*chang shan*", "little second hall", "guiding society", etc, the lowest being the "street walkers", who met their customers in the area around the present Xizang (Tibet) Road from evening till the next early morning. With their dens in the lane, small like pigeon cages, these brothels were really dark corners of the society. Among those who lived on prostitution, such as prostitutes, brothel masters and hooligans, were also the police. Prostitution tax was then a big income for the police station.

Opium dens:

In some other lanes, opium dens were numerous. Since Shanghai was opened as a concession city, foreign opium dealers came to the city one after another to

set up firms dealing in drugs under the guise of selling medicines. Consequently, opium-dealing and the running of opium dens became a public business in the concessions. Later, when the strong opposition of the Chinese people made it difficult for them to run their opium dens publicly in the city, they moved the dens into the lanes. At that time, the rich people did their smoking at home with opium delivered to their door-steps, while small merchants, pedlars, workers and office clerks, once addicted, had to go to a lane to find a smoking-den. These opium dens, shabby and dirty, mostly found in such lanes as Baoyu Li and others around the Dongxin Bridge and Xizang (Tibet) Road, South, in the former French Concession, were known among the local people as the "swallow nests" (meaning everything black there). As the price of opium rose drastically, drug addicts had to try morphine, heroin and other drugs, which were cheaper and easier to take. As a result, many families went broke; some sold their wives or children; others became homeless or committed suicide.

Superstitious Activities in the Lanes

Superstitious activities were also very harmful to the inhabitants of the lanes. In the old days, small temples were found in the lane barely consisting of a central room and a wing-room in a house displayed with several small statues of Buddha. Unlike the large temples thronged with worshippers, a lane temple was not frequented by many Buddhists but only by a few who

came solely for the purpose of getting "miracle remedies" or "miracle water" for themselves or for their families. What a lane temple could do was to swindle money out of the worshippers, delay the treatment of diseases and eventually cause death to people.

In addition to the lane temples, there were also quite a few fortune-tellers' shops set up in the lanes. And it was very common that a fortune-teller sat alone at a lane entrance using bamboo sheets inscribed with Chinese characters to do his fortune-telling.

In the old days, according to people with superstitious ideas, the seventh month of the Chinese calendar year was "the month of the ghosts". During that month almost every lane in Shanghai held a sacrificial ceremony when Taoist or Buddhist priests were asked to come to recite scriptures and perform rituals.

House-lessors, Sub-lessors and House-to-let Ads

With the emergence of street-lane houses in Shanghai, house-lessors and sub-lessors, considered as a privileged class, came into existence. A house-lessor was usually the owner of a house built on leased land. The owner signed a contract with the real estate agent that once the house was built up he could rent it out for a period of ten to twenty years and collect rents from it and when the lease period expired, he had to return to the real estate agent the land together with the

house he built. A sub-lessor was a person who rented a house from the house-owner and, while keeping one or two rooms for his own use, he rented out the rest of the rooms to others at a rent charge much higher than that he paid to the house-owner. In old China, many such sub-house-lessors made a living on rent-collecting. It was particularly so during the Anti-Japanese War when house rent in the concessions was extraordinarily high. The greedy sub-lessors, together with the rice and medicine speculators, were regarded by the local people as "evil-minded" persons.

Before a house was rented out, the sub-lessor used to put up on the wall near the lane entrance or on an electric wire post a small sheet of red paper as an ad written with the location of the house and the size of the living space. Whoever wished to rent the room could go there to take a look. Things would be quickly settled when he or she agreed on the terms and paid one or two silver dollars as deposit.

News and Gossips in the Lanes

There were a lot of incidents that took place in Shanghai's street-lanes and led to much discussion. If you have not had the experience of living in a lane, just run your eyes over some of the headlines on the old newspapers, you will find whole pages of community news that found their sources in street-lanes. The editors of that time spared no efforts in headlining these news with their clever pens and one look at the headlines would enable you to know something about

the street-lane society. Here are some of the headlines published in the old newspapers:

"Police discovered a robbers' den yesterday morning. Tenants, well-dressed in Western-style suits, turned out to be a gang of robbers. Sub-house-lessor was involved in the case."

"Deceived dancing girl committed suicide by taking poison in a pavilion-room."

There were also such shocking news as:

"Two apprentices crushed to death or injured due to over-loading of hoarded goods in a garret by greedy boss"

"Eighteen houses in a lane burnt down in a big fire last night"

"A family of five became homeless: Tenants became jobless and were thrown out of a kitchen-room by vicious landlord."

Things like this, found everywhere in Shanghai, reflect the true features of the old society.

Written by Jia You

Translated by Min Dayong

ODDS AND ENDS OF THE OLD TIMES

The First Food Market in Shanghai

Food markets are now scattered all over the residential areas in Shanghai. Before the Opium War there were no such markets in and out of the city. There were only butcheries, fish stores and poultry stores to be found in the streets; as for vegetables, these were sold by farmers or pedlars who walked through the streets and lanes carrying the vegetables on their shoulders and hawking for sale.

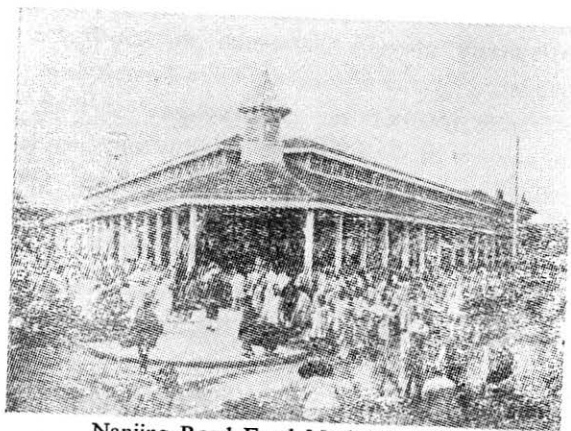
The first food market that came into existence in Shanghai in 1865 (the 4th year of Emperor Tong Zhi's reign of the Qing Dynasty) was located on Ningxing Street, later called Caishi Street (or Vegetable Market Street, the present Ninghai Road, East) in the area between the present Yanan Road, East, and Jinling Road, East.

In those days, there were a few chicken stores and butcheries and some vegetable stalls set up by pedlars in this long, narrow street. In 1864, two real estate dealers, named La Borderie and Hanbury, submitted a document to the Municipal Council of the French Concession, in which they suggested that in order to improve the city's administration food markets be established in Shanghai as was being done in the big

European cities. They even proposed that they would be able to turn over 500 taels of silver every year to the Municipal Council as taxes and hand over the whole market to the Municipal Council unconditionally in a period of ten years.

Their proposal immediately met with the approval of the Municipal Council. Then the two merchants put up several large sheds on a piece of open ground north of Yangjingbang and named the place the Central Vegetable Market. They further came into agreement on the payment of rent with the pedlars who used their place. Meanwhile, a notice was put up by the Municipal Council that vegetable pedlars in the French Concession should, with no exception, move into the Central Vegetable Market to do their business as of the New Year's Day of 1865.

In those days the people in Shanghai were not accustomed to buying vegetables in a market, because



Nanjing Road Food Market in 1884

there were pedlars who could deliver vegetables to their door-steps. And the pedlars, on their part, did not like to go to the market. Therefore, in less than a year the market had to close down.

The second market was called the Nanjing Road Food Market built in 1884 (the 10th year of Emperor Guang Xu's reign of the Qing Dynasty).

The Earliest Trade Fair In Shanghai

In recent years, commodities fairs are held from time to time by factories or stores in Shanghai's districts and counties. Some of them are held in the respective stores; others are run jointly at rented places. In the suburban area, there are also trade fairs similar to annual temple fairs.

The first commodities trade fair centre in Shanghai was the Zhang Yuan (Zhang Garden) set up during the reign of Emperor Guang Xu (1875—1908) in the Qing Dynasty, about which much was said in the novels published by the end of the Qing Dynasty.

Chapter five of the first volume of the novel, "Continuation of the Dream of the Bustling City on the Sea" "described. ... Heading for Zhang Yuan Garden first to take a look, we found the exhibition centre located in the city's popular resort with admission by ticket. On display are goods in abundance and of a great variety including rare birds and animals, famous products from different localities, such as the Jingdezhen porcelain, Yixing pottery, Wenzhou tin and wood ware and Huishan clay figurines. Displayed in the

central room are some silk screens and life-like artificial flowers produced by schools."

In the third chapter of the second volume, it is written: "On coming to Zhang Yuan Garden, we saw at the entrance a large archway built of green cypress, on which are six big Chinese characters, meaning 'Association of Shanghai Products' decorated with electric bulbs. Over the two corridors on each side of the archway hung numerous paper lanterns of different colours. It was a spectacular scene indeed! Having paid 80 cents each for entrance tickets, the two of us went in and saw a number of newly erected straw huts on the lawn. These huts are used by some shops for business in the exhibition. Among them are Huntley and Xingchangxiang Imported Clock and Watch Stores, the Bateo Gramophone Company, the Qilin Electric Bulbs Company, Daqinglou Restaurant, Wanjiachun Western-style Restaurant, the Little Garden Tea House, etc. There is also a fire brigade stationed in the garden in case fire should break out. We first went to the Acardie House where we saw two big dragon flags flying high in the air at the entrance as if they were welcoming the visitors. Inside the building a large amount of products including native products, farm produce, arts and crafts and stationery, totalling several hundred kinds produced in the counties under the Songjiang Prefecture were exhibited. In a river near the old Western-style building moored a Wuxi-style boat decorated with lanterns."

From the above two paragraphs, we can see that the "trade fairs" of that time were characterized by

the great variety of commodities, which were all special or famous local products unavailable in other stores, the recreational activities and fancy lanterns arranged for attracting customers.

The First Stadium in Shanghai

A piece of open ground in front of St. John's University once served as the earliest stadium in Shanghai. Since 1889 (the 15th year of Emperor Guang Xu's reign of the Qing Dynasty), the university had held here two athletic meetings every year. However, it was only a school stadium. The first regular stadium in Shanghai, established in 1900 on Laobazi Road (the present Wujin Road), was run by the Young Men's Christian Association. Later, in 1909, the stadium was moved to Scott Road (the present Shangyin Road), covering 25 mu (about 1.7 hectares or 4.2 acres) of land.

By 1913 the government of the Shanghai County set about building a public stadium on a 26-mu (about 1.7 hectares or 4.3 acres) graveyard near Xieqiao Bridge outside the West Gate of the Old Town. The construction was started in 1915 and completed in 1917. Consisting of a gymnasium, a football field, a tennis court, a volleyball court, a basketball ground and a 300-metre track, the stadium was named the "Public Stadium" and was opened to the public in March.

After its establishment, sports meets organized by primary and secondary schools in Nanshi and Zhabei Districts were frequently held there. Meanwhile, the stadium also served as a place for public ga-

therings, particularly during the period between the May 4th Movement of 1919 and the eve of the War of Resistance Against Japan in 1937. The stadium became a centre of mass activities for a number of major revolutionary struggles.

In the wake of the May 4th Movement (an anti-imperialist, anti-feudal political and cultural movement started by Chinese intellectuals) which took place in Tian An Men Square in Beijing, the people of Shanghai held a rally on May 7th in the stadium in support of the movement.

During the May 30th Movement in 1925 (a nationwide anti-imperialist movement) the Shanghai Federation of Workers, Merchants and Students held a "citizens' rally" in this stadium on June 11, in which they put forward a 17-point appeal demanding the government to make representations to the imperialists. The rally was followed by a mass parade.

In the following year, another struggle was waged by the Shanghai Workers' Federation outside the Public Stadium on the first anniversary of the May 30th Movement when a rally was held to commemorate the occasion. In that incident the reactionary army kept a tight hold on the stadium and banned the workers, over a hundred thousand in number, from entering. Under the command of Wang Shouhua, the workers' picket corps of the Commercial Press charged at the stadium and the guards were frightened out of their wits. The workers made their way into the stadium and the meeting was a great success.

On March 2, 1927, representatives from all walks

of life in Shanghai held a meeting here to welcome the Northern Expedition Army and greet the victory of the Third Armed Uprising of the Shanghai workers.

After the "April 12" counter-revolutionary coup d'état in 1927 headed by Chiang Kai-shek, the Workers' Federation held a mass citizens' rally here to protest against the massacre of communists, workers and students by the reactionary government.

Following the "September 18th incident", when Northeast China fell into the hands of the Japanese invaders, the Chinese people, with a strong desire to resist Japanese aggression and recover the lost territories, held a number of mass gatherings in this stadium.

On June 30, 1936, a mass organization called "Popular Chorus", which worked under the leadership of the Party for resisting Japanese aggression and national salvation, held a large-scale singing contest here of songs composed with the themes of anti-Japanese aggression and national salvation. The contest was attended by four thousand people. With a scale unprecedented and with its songs resounding to the skies, the chorus exerted a widespread influence on the people.

In a sense, the Public Stadium was not only the earliest stadium but also the first place of mass assembly in Shanghai, where many solemn events of historic significance had taken place.

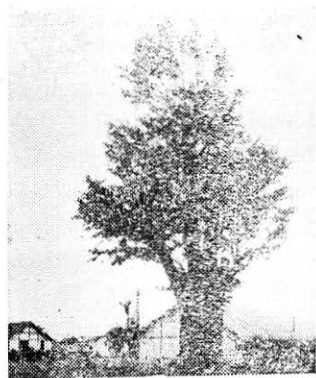
The Biggest Age-old Trees

Most of the age-old trees in Shanghai recorded

in chronicles are not to be found. Among the famous ones were two junipers in the former Jing An Temple, which were planted in the reign of Chen Zhenming of the Southern and Northern Dynasties (587-589 A. D.). One of them was destroyed by lightning in a thunderstorm; there was no more mention of the other one when the Jing An Temple was later moved to the bank of the Bubbling Well Creek during the Southern Song Dynasty.

The oldest trees existing today were mainly planted during the Song and Yuan Dynasties. The biggest yew podocarpus now found in Shihudang Town in Songjiang County is reputed as the "No. 1 pine south of the Changjiang (Yangtze) River". A local rural people's commune nearby is now named after it, the "Ancient Pine People's Commune". The tree, 17 metres high with a trunk of 6.2 metres in circumference, was inside the former Lengyan Nunnery and was said to be planted by a noted man of letters in the Yuan Dynasty named Yang Weizhen when he lived in Songjiang in his late years.

There are quite a few old ginkgo trees in Shanghai, but some of them were chopped down during the ten-year turmoil of the "cultural revolution". The biggest one at present is inside the wall of the Huinan Stadium in Nanhui County on the East China Sea. The location was the former site of the Fuquan Temple built in 1342 (the 2nd year of Zhi Zheng's reign of the Yuan Dynasty) and the tree was right in front of the temple. It is now 5.95 metres in circumference. Formerly there was in the temple a 1.59 metre high



Shanghai's biggest ginkgo tree next in size was the big ginkgo tree found behind the Guan Wang Temple at Dianshan Lake. Being 22 metres high with a trunk 5.8 metres round, the tree has always served as a pilot sign for navigation on the lake.

Shanghai has also some old wisterias. The biggest is in the Wistaria Shed in the vicinity of Maqiao People's Commune in Shanghai County. Starting from Minhang No. 1 Road and on to Lincang Road and turning southwards to the Shagang Bridge, you will find the small Wistaria Shed Town where a big wistaria shed covers more than half of the small street. This old wistaria has a trunk 2.12 metres round. Its trunk and branches twist around and its leaves spread on the shed over 18 metres long. The wistaria blooms in late spring every year. The blossoms hang down in clusters and glitter in purple. It is said that the tree was planted by a person named Dong in the middle of the Ming Dynasty. A wistaria of this size is a rarity in the area south of the Changjiang (Yangtze) River.

bronze bell cast in 1571 (the 5th year of Long Qing's reign of the Ming Dynasty). There was then a couplet in the temple which read, "The tree is so old that it has gone through five dynasties; the bell is so magnificent that four generations have owned it". Of the old ginkgos,

Zhang Yuan Garden and the 1911 Revolution

The section of Taixing Road (formerly called Medhurst Road) south of Nanjing Road West, stretching from Kangding Road in the north to Weihai Road in the south, is not a wide street and looks like a big lane. On that section of Taixing Road, there are some lanes and three to four Western-style buildings all erected between the end of the 19th century and the beginning of the present century.

This area is the original site of the famous Zhang Yuan Garden, once called Weichun Garden. There were a few villas built by a foreigner named Guereau. The garden was sold to Zhang Shuhe, a native of Wuxi, in 1882 (the 8th year of Emperor Guang Xu's reign of the Qing Dynasty). Hence, it was called Zhang Yuan (Garden). The largest building in the garden was the Acardie House.

Zhang Yuan Garden was opened to the public in 1885 (the 11th year of Emperor Guang Xu's reign). It was a park as well as a recreational centre. There was a theatre in the garden called "Sea-and-Sky Resort" for staging Beijing Opera performed by a Girls' Opera Troupe, then popularly known as "girls' opera". There was also a house called "electric centre" provided with

electric lights, an electric stove, an electric fan, an electric bell and an electric alarm bell which let off alarm as soon as the button was pushed. These electric installations were very attractive to visitors, because at that time no electric light was found in the homes of ordinary people. Besides, the garden had a photo studio, a tennis court and other amusement facilities rarely found elsewhere in Shanghai.

As its amusement items increased, the area of Zhang Yuan Garden expanded from 20 mu to 70 mu (about 4.7 hectares or 11.7 acres) of land. The Acardie House had a ballroom and a restaurant, where Western food and refreshments were served. The building was also rented out sometimes to social organizations for meetings or lectures. Before the 1911 Revolution, public figures with different political views made their speeches in that building. Some of them advocated reform and modernization, others, reformism; still others, in greater numbers, were revolutionaries who publicized republicanism and called for the overthrow of the feudal dynasty. It was here that the Patriots' Society sponsored by Zhang Taiyan and other patriots held meetings in the name of the "nationalist conference" to advocate revolution.

On April 1, 1903 (the 29th year of Emperor Guang Xu's reign), the people of Shanghai held a mass rally in Zhang Yuan Garden to condemn tsarist Russia, which occupied China's three northeastern provinces during the Yihetuan Movement (or the Boxers' Movement, an anti-imperialist armed struggle in 1900). According to the 1901 Treaty signed later, tsarist Russia should

withdraw their troops from that area. But, instead of doing so, the tsarist government put forward an unreasonable seven-point demand in 1903. This aroused nation-wide indignation. The people of Shanghai immediately held a rally to denounce the Russians. The event was reported in a paragraph on the second issue of the magazine "Jiangsu" sponsored by Chinese students studying in Japan. It went as follows, "On April 1, patriotic gentry and businessmen from other provinces residing in Shanghai gathered at Acardie House in Weichun Garden to discuss the issue that the Russians had forced our government to sign a new treaty on the withdrawal of their troops from China's three northeastern provinces. Over one thousand people attended the rally, of whom dozens delivered their speeches. They enthusiastically offered their donations and some even gave their own diamond rings as contributions. The discussion was focused on the negation of the treaty by means of sending telegrams to the ministries of foreign affairs of all other countries and giving reasons for not accepting the Russian treaty."

The rally was regarded as a great struggle waged by the patriotic people of all social strata in Shanghai against imperialist aggression.

After the 1911 Revolution, Zhang Yuan Garden still served as a place for open polemics between the revolutionaries and the bureaucrat politicians. On October 12, 1911, in the wake of the Wuchang Uprising on the 10th of the same month, the military government held a meeting in Zhang Yuan Garden to solicit contributions from the different trades for army provisions.

The meeting was attended by members of various trade guilds and commercial corps in Zhabei and other districts including the commercial corps of such trades as the books, cereals, jewelleries, etc. Among those present were Huang Xing, Chen Qimei, Cheng Dequan and Wu Tingfang.

Afterwards, quite a few political parties and groups had their inaugural ceremonies held in Zhang Yuan Garden.

— During that period, the “Republican Construction Association” sponsored by Jiang Kanghu, Tang Wenzhi, Xiong Xiling, Ma Liang and Liu Wendao was founded at Acardie House on December 3, 1911.

— The “China Promotion Association” was formed on December 8, 1911.

— The “Liberal Party of the Republic of China” sponsored by Dai Jitao and Li Huaishuang had its inaugural ceremony at the same place on February 3, 1912.

— On May 9 of the same year, the Republican Party initiated by Li Yuanhong, Zhang Taiyan, Tang Hualong and Zhang Yipeng held a meeting at Acardie House to mark its establishment. Over one thousand people attended the meeting.

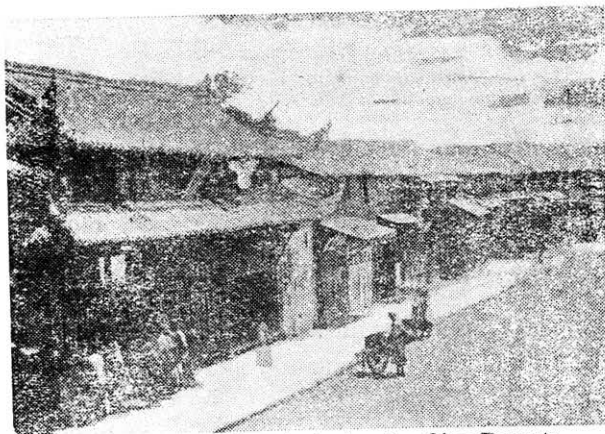
On December 25, 1911, Dr. Sun Yat-sen came to Shanghai and then lived in a big Western-style building, No. 408 Baochang Road (now the eastern section of Huaihai Road, Central). On April 17 the following year, the “China Industries Federation” founded by overseas Chinese in industrial and commercial circles gathered at Acardie House to welcome Dr. Sun Yat-sen. Hu Hanmin, Chen Yingshi and other noted personages

attended the meeting. At the meeting, Dr. Sun Yat-sen was elected chairman of the federation and there he made a speech.

Something About the Old Hong Miao Temple

On the crossroad of Nanjing Road, East and Fujian Road, Central, there used to be a “Bao An Situ Temple” (Temple of the Security Minister), commonly known as Hong Miao Temple (Rainbow Temple or Red Temple). This temple, small as it was but very famous, was once thronged with worshippers.

The Rainbow Temple was originally a small temple for the local God of Land founded in the Ming Dynasty. In those days, a little creek called Dingguo Pu flowed



The Hong Miao Temple during the Qing Dynasty

through the area. Hence the temple was also called Dingguo Temple.

What god was worshipped in the temple and who was this minister of security? According to a temple keeper: the minister was surnamed Yuan, the very Yuan Shao who lived in the period of the Three Kingdoms. According to Chinese history or Chinese novels and dramas, Yuan Shao was not held in great respect by the people. Then, for what reason a temple was built in honour of him? Some said, Yuan Shao had never taken the official position as a minister, but his great-grandfather Yuan An had. Still other people held the opinion that Minister Yuan was originally named Yuan Shansong, who once suppressed the Sun En Uprising in the East Jin Dynasty. After he died, he was granted posthumously the title, "minister of security", because the feudal rulers of that time thought that he had maintained security in the place.

As was said by some old people, the temple had nothing to do with ministers. During the Ming and Qing Dynasties, this temple, located right in the middle of No. 1-4 houses, Land No. 25 on Gaochang Road in Shanghai County, was built jointly by the residents of the four houses as a place for them to pray and offer sacrifices to the local God of Land for peace and security. Originally, it was called the "Temple of Security for the Four Houses". Later on it was renamed the "Temple of Security Minister" by the Taoist priests in order to build up its reputation and attract more worshippers.

As Nanjing Road grew busier and busier in the early

period of Emperor Guang Xu's reign (1875) in the Qing Dynasty, the Hong Miao Temple got an increasing number of worshippers. In order to swindle money out of the worshippers, the Taoist priests packed all the different gods in this small temple and even built garrets to house them. As a result, Buddhist and Taoist statues and even heathen gods were together worshipped. Enshrined in the main hall was the Goddess of Mercy. In the wing-room to the east seated the Guan Di God. The outer chamber was a Constellation Hall. Besides, there were the civil and military gods, the God of Wealth, the Taoist Three Officers and the Great God, the Heavenly God Zhu, the Lord Yang, the Buddhist Bodhisatva Ksitigarbha, etc. An introduction to this temple was made in a book entitled "Some Accounts of a Trip to Shanghai" published in 1888 (the 14th year of Emperor Quang Xu's reign), which reads, "The Minister Temple, also called Hong Miao Temple, is located in the west of No. 1 Road in the British Concession. There is no minister enshrined in the temple, but the guardians. Simply consisting of several single-storied houses, the temple receives religious believers in large numbers, who either come to draw lots for divination or to pray for fortune. Among the worshippers are Cantonese prostitutes who are pious believers and often bring in whole pigs as offerings. Is it strange that all Buddhist temples only accept vegetarian food except this one?!" This was the case in those days, to say nothing of the later years. It was said that on Nanjing Road there were four big companies, namely, Sincere, Wing On, Sun Sun and Da Sun, all furnished with a great variety of

commodities, while the Hong Miao Temple was like a department store of all religions.

Still others said that the temple was moved here from Hongkou District, hence the name "Hong Temple". In short, it was a small temple. There is little written record about it and there are different ways of saying about its history. In fact, the temple could serve as one aspect of the lopsided development of the concessions in Shanghai in the last century. It had almost nothing to do with local history or religious beliefs. It was entirely a place for superstitious activities; it was, therefore, closed in 1963 by order of the religious department.

Written by Jing Cuan

Translated by Min Dayong and
Liu Hao

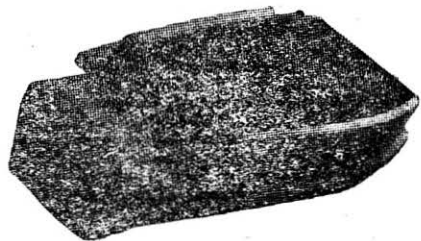
THE FIRST HISTORICAL WRECK UNEARTHED IN SHANGHAI

In February, 1978 workers from the Changzheng Commune, Jiading County, unearthed an ancient wooden boat at a depth of 5 metres in the Yangwan section of the Fengbang Canal, a water conservancy project. Verified by archaeologists, this was a civilian transportation boat of the Southern Song Dynasty, first of its kind ever unearthed in Shanghai. Its discovery provided the archaeologists material in their study of the changes of the course of the present Wusong River, alias the Suzhou Creek, and helped fill in the gaps about the economic development in the Shanghai area and the ship-building technology of the Song Dynasty. If such an opportunity could be available to our readers, one look at this singularly-shaped, antique-flavoured hull and other archaeological findings ranging from knives, ladles, pots, bowls to bricks, tiles and other articles, all brimming with the charm of life, would fill them with wonder over the ingenuity and wisdom of the labouring people of ancient China, and sure enough they would be fascinated by the material objects left over by the boatmen of the Song Dynasty. In the meantime, questions would arise in their minds as to how the boat came to be buried underground, how it was discovered and why it was determined to be a Song Dynasty boat.

How did the boat go under the ground? To answer



Archaeologists unearthing findings from the wreck
this question, we had to start with the investigations made
by the archaeologists on the Yangwan excavation site.
During the excavation, the archaeologists, after having
made careful observations of the wreck's location and



Wreck after restoration

its surrounding, concluded that the place had been farmland. The local seniors, when solicited for information, said that they could not recall any landform changes in this area. - As a rule, boats were to be found in water, but never under the farmland,. The search for clues, therefore, was focused on the boat itself, which resulted in the discovery of large-sized tiles, neatly piled in the main cabin, and traces of the boat's being torn apart at the back part and the stern being missing. These discoveries indicated that it was a wreck and it must be related to an ancient river course. Through investigation, they found that the nearest rivers were beyond a distance of a few dozen to a hundred metres and these were so shallow and small that they could by no means have anything to do with this wreck buried at a depth of 5 metres. Then on what river was the boat then sailing? It seemed that there might be an invisible river, so far unknown and not found yet. Enlightened by the fact that in Tianjin the ancient river course where an ancient boat was found was 1.5 to 4 kilometres away from the present river site, people began to wonder that the wreck might be related to one of the several more distant big rivers of today. They enlarged their scope of investigation, and as a result, found the Suzhou Creek gurgling at a distance of around 1.5 kilometres to the west and around 2 kilometres to the south of the excavation site. This seemed to indicate that this wreck was once, about 500-600 years ago, a transportation boat plying busily on the ancient course of the Wusong River all the year round. During its last voyage, the boat, already worn out and heavy with its load of bricks and tiles, was caught in a storm, and be-

fore it could reach a safe place the bottom of the boat split into two and the boat capsized amidst the turbulent waves. With the passing of time and silt accumulating, this section of the Wusong River was gradually silted up and eventually turned into a piece of flat land.

The discovery of this wooden boat was a rare opportunity. As the canal project was brought nearly to an end, a worker from the Changzheng Commune accidentally found large quantities of tiles intact at the bottom of the canal about 5 metres deep. The unusual size of the tiles, twice the distance between the thumb and the index finger, was something rarely seen. Since the canal was dug on a piece of solid ground, it was rather odd to find tiles at its bottom of such a depth and with such pure sand. And the finding instantly attracted people's attention. What's more, a wooden boat was brought to light from under the tiles when the earth was carefully removed from the tiles. A responsible person on the construction site telephoned the department concerned about this finding. Unfortunately, people of the Archaeological Section of the Municipal Commission for the Administration of Cultural Relics were all away from office, attending to some other tasks. Quite a few days had passed before they hurried to the spot from another excavation site. This time, the workers who had made the findings were all gone, as they had done their job. The wreck and the tiles were once again entirely covered by the drift sand. Not knowing how to deal with the water-like drift sand, the archaeologists had great difficulty in starting the excavation. As luck would have it, some one finally managed to locate the exact site of the wreck by

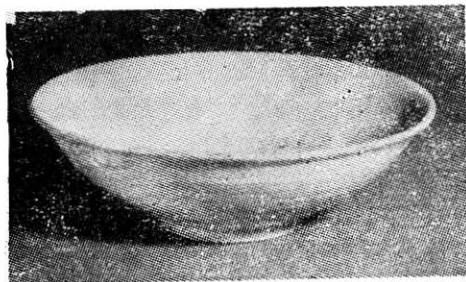
probing deep into the sand with a bamboo stick and succeeded in measuring its scope. The work of clearing and digging up was thus made possible.

The work of determining the age of a historical wreck would not be mysterious once its methods were disclosed. During the whole process of excavation, the archaeologists, though, did not find any articles bearing inscriptions worth studying, the shape and structure of the boat and other archaeological findings, anyhow, provided basis for the determination of its age. The wreck's shape and structure ascertained that the building of multi-cabins tallied with that of the Song Dynasty system. The findings recovered from the wreck, including a pottery stove, a chopping knife and a soup ladle, all with no distinct features of age, failed to provide a solid basis for the age determination of the wreck, but from one cream-coloured glazed porcelain bowl, an egg-shell, they immediately found the basis they wanted. Their initial conclusion remained sound even after a comprehensive textual research of the case.

As this badly smashed porcelain bowl, now restored to its original shape, had no inscriptions or patterns whatsoever, how could one tell its age? This entailed some explanation. Generally speaking, porcelains of different ages all had their own distinct features in shape and style. In the case of this bowl, we felt somewhat safe to classify it among the porcelains of the Southern Song Dynasty, for it was a reproduction of the Ding Kiln of the Northern Song Dynasty product with two firings, a cream-colour glaze, an egg-shell body and an unglazed bottom rim, which were the methods exclusively used by



Iron pot recovered from the wreck



Porcelain bowl recovered from the wreck

the Ding Kiln of the Northern Song Dynasty. Since the bowl was of the Southern Song Dynasty and an utensil of daily use by the boatmen, its age should correspond to that of the boat. During the work of sorting out and researching at the end of the field work, some artifacts were recovered, such as a roughly-processed heavy stone, which, used as an anchor when a rope was tied to it, tallied with the documental record that roughly-processed heavy stones were used as anchors

during the Song Dynasty and conformed to the description given in Zhang Zeduan's painting, "The River Scene of Kaifeng on the Day of Pure Brightness". The rectangular bricks, another finding from the wreck, were just the same size as the ancient bricks recovered from the Song Dynasty tombs in Shanghai area. These circumstantial evidences helped establish the conclusion that this was a Southern Song Dynasty wreck.

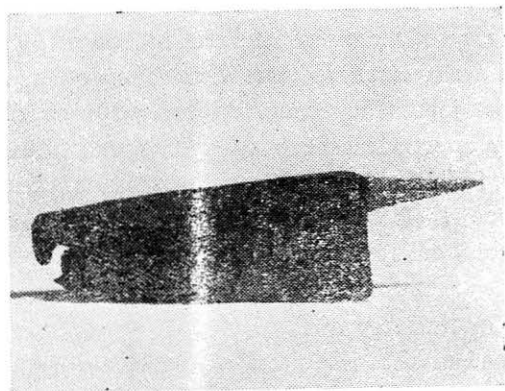
Of course, these were the methods applied merely in the case of the historical wreck in Yangwan. According to archaeologists, there were many other ways to do this job. They could draw conclusions from the pottery or wooden ship models recovered from ancient tombs, from the shape of boats inscribed on bronze ware, on stone reliefs or on paintings, or from the age of the archaeological findings, such as the time of minting of coins.

The discovery of the historical wreck in Yangwan furnished us with important material data for the research on areas relating to Shanghai's history. The principal results of the archaeologists' research were as follows:

1. The finding supplied us with the opportunity of seeing one type of the large junks sailing on the inland waterways.

Before the finding, it was supposed that the large junks of ancient China were generally referred to as the sea-going vessels, which, flat at bottom, square at bow, with multiple masts, light draft and swift speed, sailed in the coastal regions of Jiangsu, Shandong and Hebei Provinces. Owing to the lack of reliable data, especially

material objects, archaeologists differed in their understanding of the account given in the "History of the Song Dynasty" about the flat-bottomed boats or the sand-preventive flat-bottomed boats plying on the Changjiang (Yangtze) and Huai Rivers. The finding of this historical wreck in Yangwan, by rare chance, provided us with a type of the large junks sailing in inland waterways.



Iron knife recovered from the wreck

2. The fact that the ancient boat discovered at Yangwan was reinforced with iron nails was a further proof that China's ship-building technology was quite advanced at that time.

Kuwahara, a Japanese scholar, in his book, "Pu Shou Gen Research", described the Persian and Arabian wooden boats of a time corresponding to the age of the Yangwan wreck as no nails were used, planks were secured with coconut bark ropes and crevices filled up with grease and tar. During the Ming Emperor Wan

Li's reign (1573—1620) (the early period of the 17th century), the Japanese, in making boats, used iron sheets instead of iron nails and filled up crevices with straw instead of hemp fibre and tong oil.

3. The location of the wreck verified that the Wusong River was 2 kilometres wide at this point before the Southern Song Dynasty.

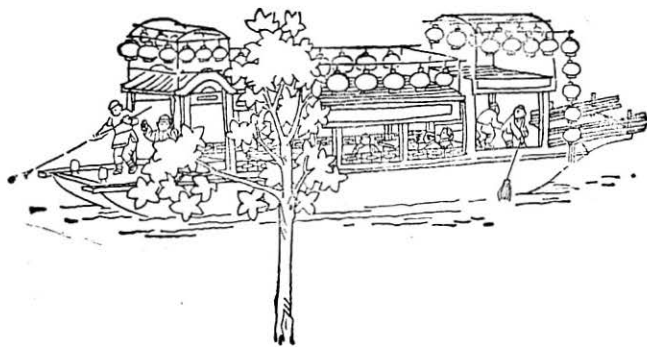
There were historical records about the changes of the Wusong River course. "The Annals of the Shanghai County", compiled during Emperor Jia Qing's reign of the Qing Dynasty, had an account that the Wusong River was 10 kilometres wide in the Tang Dynasty and 4.5 kilometres wide in the Song. Though it was impossible now to affirm the location as indicated and to verify the breadth of the river, it was evident, however, that in the Tang and Song Dynasties the Wusong River was quite broad at the time.

The fact that this historical wreck was unearthed at a distance of 1,380 metres to the north of the Wusong River and at a depth of 5 metres told us that in the Southern Song Dynasty the northern bank of the Wusong River had extended to this region. The slope of the newly dug canal showed us that the soil texture from here to the Wusong River was all drift sand, which extended further north to a distance of another 780 metres. This fact showed that the actual northern bank of the then Wusong River should be at a place of 2,160 metres to the north of the present one. As in Shanghai County a historical site of an ancient pier was found at a distance of 100 metres to the south of the Wusong River, we could well imagine that the Wusong River, before the Southern

Song, was no less than 2 kilometres wide at this part.

Written by Zhang Minghua

Translated by Xing Zhaokang



THE CENTURY-OLD SHIPYARD “JIANGNAN”

There is an enormous dock on the Huangpu River in the south of Shanghai's urban area where large vessels of different kinds anchor alongside all the year round. It looks in the distance like a berth for ships, but when you get near, you will find workers tied to safety belts and wearing safety helmets, clutching to the hulls of ships, welding steel sheets, painting or installing some parts. Rumbling, hooting and bustling day and night, this huge dock is no other but the Jiangnan Shipyard well known both at home and abroad. The shipyard, tremendous in scale, complete in equipment and highly-developed in production, always ranks among the first in China.

How was this shipyard built up? And its history of development? It is a long story to tell.

In the wake of the Opium War and particularly during the 50s and 60s of the 19th century, China's national economy suffered a great deal from the ever-growing aggression by foreign capitalism. China was then reduced to a semi-feudal and semi-colonial state. This gave rise to a revolutionary movement launched by the Taiping Heavenly Kingdom, which aimed at opposing the Qing Dynasty, the lackey of imperialism. The storm of revolutionary struggles raging in the country not only pounded at the aggressive forces of imperialism but also shook the regime of the Qing imperial court in the south-

east. At this critical moment of great social turmoil, the Qing imperial court, trying to escape its doom, ordered its two ministers, Zhen Guofan and Li Hongzhang, while carrying out the Westernization Movement (a movement to introduce techniques of capitalist production), to set up arsenals to manufacture warships and weapons in order to oppose and suppress the revolution. In 1862 (the 1st year of Emperor Tong Zhi's reign), when the Huai Army (an army founded in Anhui by Li Hongzhang), under the command of Li Hongzhang, reached Shanghai, Li ordered Ding Richang, inspector-general of the Shanghai Customs House and, Han Dianjia, chief commander of the local army, to set up two separate gun bureaus in Shanghai to manufacture new-type guns. Three years later, for expanding arms production, Li Hongzhang once again ordered Ding Richang to purchase the Qi Ji Iron Plant, a medium-sized machinery plant in Hongkou District, from an American named T.J. Falls at a price of 60,000 taels of silver. No sooner was it bought over by Li then it was amalgamated with other two gun bureaus into the "Jiangnan General Manufacturers' Bureau", abbreviated to "Jiangnan Manufacturers' Bureau". This was how the present Jiangnan Shipyard was originated. It was the year 1865 (the 4th year of Emperor Tong Zhi's reign of the Qing Dynasty).

In the same year when the Jiangnan Manufacturers' Bureau was officially established, Zhen Guofan allocated to it a total of more than one hundred machines, which Rong Hong, the alternate magistrate of Jiangsu Province, previously bought from the United States at

the value of 68,000 taels of silver. Due to the increase in the amount of machinery and equipment, the original site in Hongkou District could no longer accommodate the whole factory. Besides, the Qing imperial court took into consideration that the factory being located in a foreign concession was by no means safe, because there would be much inconvenience arising from the co-existence of Chinese and foreigners, while the urban area around Yangjinbang in Shanghai, being a bustling place with much glamour, might lead visitors astray. Thereupon, it decided to move the Jiangnan Manufacturers' Bureau in the summer of 1867 (the 6th year of Emperor Tong Zhi's reign) to Gao Chang Miao area to the south of the Shanghai County town, the present site of the Jiangnan Shipyard. Located now in a more spacious area, the factory rapidly expanded its scale without much difficulty. Under the bureau a number of factories and departments related to arms production were established. Among them were a boiler factory, a wrought iron works, a copper and iron foundry, a carpenter shop, a fire-arm factory, a dockyard, an engineers' office, a wet dock, a wharf and a warehouse, occupying a total area of more than 70 mu (about 4.7 hectares or 11.7 acres) of land. Two years later, another artillery factory and a new gun factory were added. By 1874 (the 13th year of Emperor Tong Zhi's reign) the Jiangnan Manufacturers' Bureau set up a branch bureau in the vicinity of the Longhua area in Shanghai's suburbs together with some factories producing gun powder and bullets. Later, in 1881 (the 7th year of Emperor Guang Xu's reign) and 1891 (the 17th year of Emperor Guang Xu's

reign) respectively, the bureau set up a torpedo factory and a steel works. To introduce scientific and technical knowledge from foreign countries through translation and to train Chinese technical personnel, the Qing government made a decision to move the Tong Wen school, originally located in the Shanghai County town, into the bureau and renamed it "Languages School". Besides, it also set up a translation centre and a technical school. By the 90s of the 19th century, the Jiangnan Manufacturers' Bureau already developed into the largest war production base of China embracing over a dozen factories with 3,500 workers and occupying an area about 700 mu (46.7 hectares or 116.7 acres) of land. The Jiangnan Manufacturers' Bureau, in its initial stage, was a government organization of the Qing government. It was not a commercial enterprise and was financed by the Qing government from its military funds. Later, owing to financial difficulties of the Qing government, the bureau was mainly financed by the Shanghai Customs House with 20% of the taxes collected on imported foreign goods. The establishment of the Jiangnan Manufacturers' Bureau was mainly for the purpose of arms production, about which Li Hongzhang had made explicit directions as follows, "It is mainly engaged in the manufacture of guns for military use." The Jiangnan Manufacturers' Bureau was then the biggest arsenal in China. The arms it produced were supplied to all parts of China. The close attention paid by the Qing government to the bureau was fully manifested by the fact that the post of the inspector-general was concurrently held by the governor of the

Jiangsu and Zhejiang Provinces and the supervisor was undertaken by the governor of Shanghai.

Mainly engaged in the manufacture of guns, the Jiangnan Manufacturers' Bureau was unable in its first two years to produce other things for military purpose. It was not until 1867 (the 6th year of Emperor Tong Zhi's reign) that Zhen Guofan pleaded the Qing imperial court for allocating a half of the 20% taxes on foreign goods to the building of ships. For this, he specially paid a personal inspection visit to the bureau and ordered it to build ships. The first machine-operated ship manufactured by the bureau was launched in August the next year. It was the first modern ship ever built in China. This ship, first named by Zhen Guofan "Tian Ji" (meaning "Sailing in a calm sea, it brings peace to the factory.") and later renamed "Hui Ji", was a 392 h.p. wood-hull warship with a loading capacity of 600 tons. During her trial sail in Nanjing, Zhen Guofan boarded the ship himself and considered that "being strong and ingeniously made, she could sail in the vast oceans." After the completion of the Hui Ji, the Jiangnan Manufacturers' Bureau built consecutively another seven ships of fairly large sizes, namely the Chao Jiang, the Ce Hai, the Wei Qin, the Hai An, the Yu Yuan, the Jin Ou, the Bao Min, the largest being the Hai An and the Yu Yuan, each with a loading capacity of 2,800 tons. The launching ceremony of the Yu Yuan was a spectacular event indeed. A local daily newspaper, "Shen Bao", reported, "At least ten thousand people from the city were present at the ceremony, including officials, gentry and celebrated ladies." The quality of the Hui An also won high

praises. A British military commander on a visit to see the ship in construction in 1872 (the 11th year of Emperor Dong Zhi's reign), could not but admit, "This Chinese warship, except for its paddle and crank, was entirely built by the bureau itself I should say that it is really well done." The workers and technical personnel in the Jiangnan Manufacturers' Bureau were greatly admired by foreigners in China for their fine skill and technology and the great wisdom and talent they displayed in building ships. At the time when the Hai An was completed, the English newspaper, the "North China Express", wrote, "All processes of production were done by Chinese workers. Their technique is by no means inferior to any of the factory workers in Europe", "On seeing those Chinese workers working speedily and skilfully, the foreigners all expressed great admiration and wonder. Obviously they are gifted in using and manipulating the machines and tools In this respect, the Chinese are a clever people As a matter of fact, in all the different aspects the Chinese workers are equally competent as the workers in any other countries in the world."

Following the Sino-Japanese War of 1894 (the 20th year of Emperor Guang Xu's reign), the Qing government was beset by a financial crisis and the Jiangnan Manufacturers' Bureau could hardly make both ends meet. Shanghai was then already a trading port much frequented by foreign ships. Zhou Fu, the governor of Jiangsu and Zhejiang Provinces, suggested to the Qing imperial court that the dock of the Jiangnan Manufacturers' Bureau be separated from the bureau and be managed

as a commercial unit, opened to the public for business and that its business be mainly repairing and building ships for both Chinese and foreigners for military or commercial use. Several years later, an official decision was made in May 1905 (the 31st year of Emperor Guang Xu's reign) for the separation of the two. The dock was then named the Jiangnan Dockyard with Ye Zhugui, the navy commander, appointed as its chief supervisor. After that, the Jiangnan Dockyard became a big enterprise specialized in ship-repairing and ship-building, while the original Jiangnan Manufacturers' Bureau remained an arsenal solely engaged in the production of guns and other weapons. After the 1911 Revolution, the arsenal was named the "Shanghai Manufacturers' Bureau" and was later renamed the "Shanghai Arsenal". When the "Jan. 28 Incident" (when Japan made an armed attack on Shanghai) took place and war broke out in 1932 at Wusong Mouth in Shanghai, it had to close down. All its machinery and equipment were moved and incorporated into the Jinling Arsenal in Nanjing and the Hanyang Arsenal in Hubei Province.

Immediately after the 1911 Revolution, Shanghai was taken by the Revolutionary Army in November the same year and the Jiangnan Dockyard was taken over by Chen Jimei, the commander of the Shanghai troops. In April the following year, the dockyard came under the jurisdiction of the naval department of the Northern Warlords' Government and was renamed "Jiangnan Dockyard of the Navy". In 1924, the Jiangnan Dockyard was grabbed for a time by a local warlord named Lu Yongxiang. The same year another warlord called Bi

Shucheng from Northeast China occupied it by force in an attempt to reduce the property to funds for providing his army. In spite of the setbacks, the Jiangnan Dockyard still showed some progress in its production and its ship-building business far surpassed that of the old days as a result of the adoption of commercialized management after its separation from the bureau. In the nearly 40 years between 1867 and 1905, the Jiangnan Manufacturers' Bureau built only 15 ships with a total tonnage of 10,000 tons, while the Jiangnan Dockyard, in a period of 22 years from 1905 to 1926, turned out as many as 505 ships with a total tonnage of 167,000 tons or more, averaging 23 ships a year.

During that period, over 50 percent of the ships made in the Jiangnan Dockyard were ordered by foreign companies or governments. Business was even more prosperous after the outbreak of World War I. In a short period of over two years between 1919 and 1921, it turned out four large freighters, each with a displacement of 14,750 tons. These four 10,000-ton large ships were built to the order of the U.S. government. After inspection on completion, all the technical indexes were proved to have surpassed what were originally set in the contract. For instance, the sailing speed required by the contract was 9 nautical miles, but it reached 12.09 nautical miles in its trial voyage. The Americans acknowledged with great satisfaction that the hulls and parts were very strong and their quality was even better than most of the ships then being used in the United States. When the four ships were launched, a report was published in the Orient Magazine saying, "The 10,000-ton mo-

torship which the Jiangnan Dockyard made to order for the United States is so far the biggest one, except the ones made in Japan, that has ever been manufactured in the Far East.... Formerly, China had most of her warships and merchant ships built in the United States, Britain or Japan. Now things have changed. She who used to seek help from others is now able to help others. A new era has ushered in China's industry." At the launching ceremonies of these four ships "the streets were thronged with and almost blocked by crowds of visitors." The launching ceremony of the first ship, the *Guan Fu*, was particularly grand. The chief of staff of the navy of the Northern Warlords' Government and the U.S. counsellor to China were both present. For one time, this event caused a great sensation in the country. After these four large ships were delivered to the clients, the U.S. government immediately marshalled them in the *Da Xin Fleet* on the European route. They had been sailing in the oceans until the outbreak of World War II.

At the same time the Jiangnan Dockyard also played an important role in the development of China's inland navigation. The natural conditions of the Chuanjiang channel (the section between Yichang and Chongqing of Sichuan Province in the upper reaches of the Yangtze River) were extremely perilous. Described as "the graveyard of ships", this section of the river had more than thirty rapids and dangerous shoals. To overcome such difficulties the Jiangnan Dockyard designed and built shallow-water ships specially for sailing in that river with such strong points as shallow draught, a big load, fast speed, handy operation and superb sink-resistance, thus

solving the problems that had remained unsettled by many Chinese and foreign shipyards. Thereupon, the dockyard began to enjoy high prestige at home and abroad. Meanwhile, the dockyard was busy with repair business. During the 22 years from 1905 to 1926, it repaired nearly 3,000 ships, big and small, averaging over 130 ships a year. The ships it repaired were different in types. Some were merchant ships for civil use, others were warships, ranging from ocean-goers of over 10,000 tons to small gasoline steamers of about a dozen tons.

As the production in the Jiangnan Dockyard developed, the economic crisis of the Jiangnan Manufacturers' Bureau was completely overcome. Between 1905 and 1926, the average yearly business turnover of the dockyard was 2.6 million silver dollars with a profit of over 500 thousand dollars. Among those years, the year 1921, the most profitable one, had a business turnover of 18 million dollars and the profit reached as much as 2 million dollars. Now, with abundant funds and excellent economic situation, the Jiangnan Dockyard got expanded. The dock, after repeated expansions, could now accommodate ships up to over 10,000 tons. In 1925, No. 2 dock in the dockyard was built. Meanwhile, the dockyard expanded its site area and bought a large number of up-to-date machinery and equipment. The number of workers increased from 3,000 to 7,000-8,000. Some of the skilled workers were recruited from Tianjin and other cities. Through more than 20 years' development, the Jiangnan Dockyard was far in the lead in the country in its scale and production capacity.

In 1927, the Jiangnan Dockyard came within the administration of the Kuomintang, but it still retained the name the "Jiangnan Naval Dockyard". Ship-building and ship-repairing made further developments as a result of wars waged between new warlords, who were in great need of warships. In 1936, No. 3 dock was built up. During the period between 1927 and 1937, the Jiangnan Dockyard continued its business as a commercial enterprise. Commercial business accounted for over 50 percent of the whole.

After the "August 13 Incident in 1937 (when the Japanese invaders launched an attack on Shanghai) the Jiangnan Dockyard was seized by the Japanese military aggressors and then turned over to the Japanese Naval Department and renamed the "Jiangnan Workshop of the Asanichi Work Department". Later, the Japanese Navy entrusted its management to the Japanese Mitsubishi Company and the shipyard was called the "Jiangnan Dockyard of Mitsubishi Heavy Industry Co., Ltd." They applied a series of administration methods practised then by the Mitsubishi Nagasaki Shipyard and employed a number of Japanese workers. After the outbreak of the Pacific War in 1942, the Jiangnan Dockyard was forced to step up its production of warships owing to the great loss suffered by the Japanese navy. At that time, the Japanese aggressors, in straitened circumstances, cared nothing for the quality of ships but only the speed of building ships. Even they themselves had to admit that, "Sooner or later, these ships will be bombed and sink." The Chinese workers, unwilling to work for the Japanese, would naturally take things easy.

This was why the ships built during that period were extremely poor in quality.

Throughout the Anti-Japanese War, the Jiangnan Dockyard did not suffer much loss. It soon resumed ship-repairing in October 1945 and started ship-building in 1946. However, after the war, many surplus American ships were sold to China at low prices and most merchants wanted to buy ready-made American ships; this was a heavy blow to the Chinese ship-building industry and pushed it to the brink of collapse. The dockyard had no alternative but to rely on repairing and remoulding the American ships to make both ends meet. Disregarding its reputation, it even took part in the speculative dealings of surplus American ships. This made Cheng Chaopan, the deputy director of the Jiangnan Dockyard, and other fifteen people jointly publish an article in the newspaper, clamouring desperately, "Crisis of Ship-building Industry — Who cares that foreign ships are smiling while ship-builders are crying!" This indicated the straitened circumstances of the Jiangnan Dockyard. The worst of all was that in 1949, before the collapse of the Kuomintang regime, the commander of the KMT Navy at first attempted to take away all the expensive equipment from the dockyard. When he failed, he went so far as to give an order on May 22 of the same year to destroy the factory when the People's Liberation Army was approaching the city. Fortunately, under the leadership of the underground Communist Party organization, the workers there waged a wise and heroic struggle in defending the dockyard and saved most of the major equipment.

After the founding of the People's Republic of China, the dockyard was renamed the "Jiangnan Shipyard". Owing to the serious damage done to the factory before liberation, a great deal of reconstruction had to be done in the early 50s, thus preventing the shipyard from going into full operation. It was not until the mid 50s that the shipyard had basically restored its ship-building and repairing capacity and started to build some Chuanjiang (upper reaches of Yangtze River) freighters, passenger ships and train ferry boats. It also built some small gunboats and conventional submarines for the navy. In 1958 it turned out several 5000–6000-ton freighters. During the 60s, the Jiangnan Shipyard made fairly big advances by designing and manufacturing China's first 12,000-ton free-forging hydraulic press. The first 10,000-ton ocean-going freighter, "Dong Feng", built after liberation was also launched in the 60s. In the 70s, the Jiangnan Shipyard built one after another a number of ocean-going ships by the names of "Chang", "Feng" and "Yang", over 50 in all, among which the Chang Feng (Long Wind) was the largest with a loading capacity of 20,000 tons. Starting from the 70s, the Jiangnan Shipyard began to make highly sophisticated products and build in batches multi-purpose ships of advanced standards. The main surveying ship for launching China's first long-range carrier rocket, the salvage ship and the ocean-investigation ship were all built by the shipyard. According to our statistics, in the period of over 80 years between 1865, the year when Jiangnan Manufacturers' Bureau was first set up, and 1949, the year of liberation, 821 ships had been built by the shipyard,

while in a short span of 30 years from the liberation in 1949 to the end of the 70s, the number of ships built by the shipyard reached as many as 1,000. This was only in terms of quantity; if judging from the quality of ships, from the designing and technical standards, it was beyond comparison between the past and the present.

In the 80s, the Jiangnan Shipyard has entered a new historical stage of development. It is prepared to sell its products in the international market beside the domestic market and is trying its best to catch up with or surpass the world advanced levels. At present, the shipyard has already received orders from several foreign shipping companies for 20,000 to 60,000-ton ocean-going freighters. On February 8, 1982, the first 27,000-ton bulk cargo ship for export built by the shipyard was launched on schedule. The ship has now been put into use. In three to five years, the Jiangnan Shipyard will strive to reach a production level of building 60,000-ton ocean-going ships for export. The Jiangnan Shipyard, with a history of over 100 years and having been playing a great role in China's ship-building industry, is bound to play a still greater part in and make greater contributions to the realization of the four modernization program of our country.

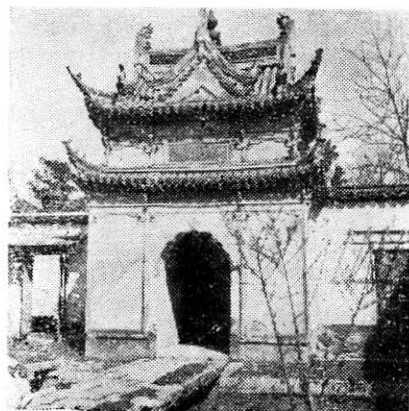
Written by Huang Wai & Huang Yixuan

Translated by Min Dayong and Wang Jiahua



THE SONGJIANG MOSQUE

Located at Gangbanghang in the west of the county seat of Songjiang, Shanghai, the Songjiang Mosque is one of the earliest Islamic constructions that have ever



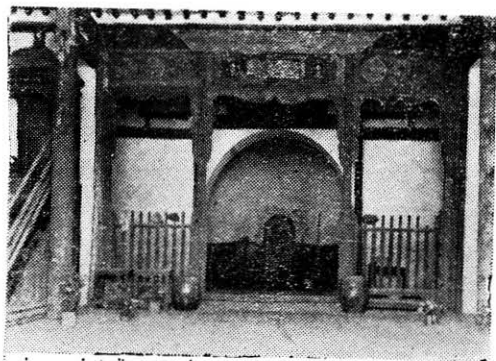
Front gate of Songjiang Mosque

existed in China. According to the 27th volume of the "Annals of Songjiang Prefecture" compiled in the reign of the Qing Emperor Kang Xi, "the mosque is located outside of the Guyang Gate of the town and west of the Zhangfang Bridge. In the early Ming Dynasty an imperial edict from the capital Nanjing ordered a mosque be built as a place for the people from the Western Regions to worship Heaven. The Songjiang Mosque was set up at the beginning of the reign of Emperor Yong Le (1403-1425). The Ministry of Rites sent a letter to

Sai Xiaozhu entrusting him the charge of the mosque. Next to the mosque was a graveyard, commonly called the 'Huihui Tomb'. The mosque was renovated in the 15th year of the reign of Emperor Shun Zhi in the same dynasty (1658)." The location of today's mosque tallies with the above-mentioned address. The Muslims in Songjiang now still gather here for worship.

Its front gate faces north, opposite a screen wall. A horizontal tablet on the gate reads "Purity, Subtlety, Originality and Truth". Written on the inner screen wall inside the gate is the word, "Mosque". Passing through the corridor one can see a small tomb at the foot of the wall on the west side; the tombstone is engraved with "Erected on the lucky day of December, the 14th year of the great Qing Emperor Kang Xi (1675)". The inscription reads as follows, "The tomb passage beside the mosque in the west of the prefecture leads to the tomb of the Yuan governor, Daluhuache, who believed in Mongolian Islam. He was from the Western Regions but died at his post and was buried here. During the heyday of the dynasty, he was recorded in the annals of the prefecture and bestowed the land ... Recorded by Sai Shiyong". From this the tomb is known to be a *daluhuache's* of the Yuan Dynasty. (In the Yuan Dynasty, Mongolians were put in supervision of all the local governments from prefectures down to counties and were then entitled "*daluhuache*".) This tomb bears no name of the buried. Inside the second gate of the mosque, a dragon wall rises and falls to the northeast of the passage. Outside the wall is the burial ground with thick foliage of ancient trees towering irregularly above

the wall. To the west of the passage is the Bangke tower of brick structure in rectangular shape with double eaves and a cross-shaped ridge. The columns, beams, bars, rafters, and the upturned corners of the roof were all built after those of a wooden structure. The ends of the upturned rafters still retain the shape of "*juan sha*", an ancient type of structure, often seen in wooden structures in southern Jiangsu Province of the Ming Dynasty. The walls of the tower are solidly bricked, the ceiling being in a dome shape and the four corners built with interlaced bricks, alternated with serrated bricks. Below the vault is a doorway leading to a passage. The exterior of the tower looks exquisite, tall and graceful. There is a side door on each flank of the tower. The prayer hall faces east, opposite to the Bangke tower. The hall is of a three-standard-room size (about 30 chi = 10 metres wide) all built with planks from southern Jiangsu. The veranda was formerly shaded by rollable screens and there were wooden palings under the eaves, but all these are gone. The floor inside the hall is planked; the white stone plinths of the columns in the shape of plain inverted basins are hidden underneath the planks and topped by lime stone pedestals above. The hall is connected by a side aisle to the "kiln hall" housing the shrine. There are doors in the southern, northern and eastern walls of the shrine hall. The southern and northern side rooms are called the "southern kiln" and "northern kiln". The ceiling is in the shape of a dome and the walls are hollow. The four corners of the roof are built of interlaced bricks alternated with serrated bricks. The roof is constructed with double eaves



Shrine hall of Songjiang Mosque

with a cross-shaped ridge. Its exterior, comparing with the Bangke tower, looks more majestic, simple and unsophisticated. To the south of the prayer hall is a bathroom and a hovel. The northern and southern wing rooms are now used as the reception room and office of the imams. Beyond the southern and eastern walls is the burial ground for the Islam followers.

According to the record inscribed on the tablet in the corridor of the prayer hall when the mosque was repaired in the 16th year of the Qing Emperor Kang Xi's reign (1677.), "In the 24th year of the reign of Hong Wu in the Ming Dynasty (1391.), the Emperor specially instructed Abbot Sai Hazhi that as long as the mosque is active, whenever it becomes dilapidated it should be restored without check or delay. In the 5th year of the reign of Yong Le (1407.), the Emperor again instructed Sayder and Hamarudin to take charge of the upkeep of the mosque The mosque, located to the north of Jingjia Weir in western Songjiang, was built by a Mongolian in the reign of

Zhi Zhen of the Yuan Dynasty (1341—1367), and beside it is the tomb of Daluhuache...the prefecture magistrate. Here the mosque has stood safe from the damage of wars for a great number of years and remained firmly intact. Back in the heyday of the Yuan Dynasty, the revered Shaozhong Boma of the same religion donated funds to build three magnificent offices. This took place in the 10th year of the reign of Wan Li in the Ming Dynasty (1582.)." The way the beams were mounted and the fine carvings on the wood structures of the prayer hall are exactly the same as those of the sacrificial hall of Lu Shusheng at Wanshui Fang nearby. Lu was a "county squire" in Songjiang in the Ming Dynasty. He died in the 33rd year of the reign of Wan Li in the Ming Dynasty (1605) and was granted a special burial the same year. This may serve to prove why the two constructions, built about the same period, are so similar. According to the above-cited records, the three offices mentioned are probably referred to the wood-structure halls, and these were constructed in the 10th year of Wan Li in the Ming Dynasty (1582). The column pedestals in the verandas are of stone, but they have been replaced by granite, as different from the lime stone ones inside the prayer hall. And the granite pedestals were crudely-axed and chiselled. A further study of the axe and chisel marks of the remnant parts of the removed pedestals and the verification of the records on the stele about the repairs made to the offices in the 16th year of the Qing Emperor Kang Xi (1677) prove that the three offices were built during that particular period of Wan Li's

reign in the Ming Dynasty.

The shrine hall is the most time-honoured construction in the mosque. It was built in the early Ming Dynasty by imperial edict according to the Annals of Songjiang Prefecture written in the reign of the Qing Emperor Kang Xi, but according to the records on the stele about its repairs in the 16th year of Emperor Kang Xi (1677), it was built in the reign of Zhi Zhen of the Yuan Dynasty. But the column plinths of the wood-structure front halls seem to follow the pattern of the inverted plain basin after the Song and Yuan Dynasties, except that the carving is more delicate, which is a further evidence of its being constructed later. There seems to be no doubt that it is the structure of the late Yuan Dynasty. Therefore it can be deduced that the place started as a Daluhuache graveyard in the Yuan Dynasty, and the mosque was built in the reign of Yuan Emperor Zhi Zhen and became dilapidated in the reign of Hong Wu in the Ming Dynasty. Zhu Yuanzhang (the first emperor of the Ming Dynasty), trying to win over the minority nationalities, built a number of mosques and this mosque is one of those built on his orders. At the same time, in Songjiang the Xiling Tower and a great screen wall of the prefecture's City God Temple were built in the second year of the reign of Hong Wu; both are still there. This serves to show that there was much construction going on at that time. As for the stone column pedestals, the pattern was popular in the middle Ming Dynasty, hence these might be replacements in the repairs in the reign of Wan Li in the Ming Dynasty. Some of the columns do not match

with the stone pedestals; these must have been replaced in later times.

To sum up, most probably, the shrine hall in the mosque was built in the reign of Zhi Zhen in the Yuan Dynasty (1341—1367). And it can serve as a circumstantial evidence of the time of construction for the shrine hall of Pheonix Mosque in Hangzhou and the pavilion of Puharding's tomb in Yangzhou.

The design of the Bangke tower is more delicate than the shrine hall and the carving appears more stream-lined and refined. The horizontal bars and vertical plane planks form shapes of "T", the ends of the former being slantwise curved and that of the latter protruding in a curve like a begonia flower. The *dougong* (brackets between the top of a column and a crossbeam), the *juansha*, the upturned rafters, the slender *queti* (brackets between the bars and the columns) and the engraved patterns, though white-washed many times in repairs, have changed little in their original appearance. The four corners of the brick dome vault are laid with interlaced bricks, ten layers in all, less than the twenty-four layers in the shrine hall. There are cavettoes all around the vault, more or less an imitation of the shrine hall. The size of the bricks for the shrine hall is $32.5 \times 6 \times 5.5$ cm. and that for the Bangke tower, $23 \times 8 \times 3$ cm. There is much difference between the two. Thus, it can be seen that the Bangke tower has the same feature as the nearby constructions of the middle Ming Dynasty. On the horizontal tablet of the tower are inscriptions in Arabic and in Chinese, saying, "Established on the lucky day in May in the sum-

mer of the 14th year of Jia Jing's reign in the great Ming Dynasty (1535). Renovated in the seventh lunar month of the 22nd year in the reign of Kang Xi (1683) and again renovated by Zhang Yunsheng in the 30th year of the reign of Kang Xi (1691). Renovations recorded by Zhang Yunsheng" Therefore, the tower should be constructed in the 14th year of the reign of Jia Jing in the Ming Dynasty (1535).

Viewing from the scale of the mosque today, the renovation in the reign of Emperor Kang Xi in the early Qing Dynasty was more extensive. It was partly destroyed in the revolutionary war of the Taiping Heavenly Kingdom (1851—1864). The existing southern and northern wings were rebuilt after the war.

Besides the steles mentioned above, there are those with the records of repairs made in the 17th year of the reign of Jia Qing in the Qing Dynasty (1812), about the donation to the mosque in the 1st year of the reign of Dao Guang (1821) and about the repair in the 9th year of Tong Zhi (1870.). There are also kept in the mosque the horizontal tablets from the different reigns of emperors from Shun Zhi and Kang Xi down to Guang Xu and others. The platform for announcing imperial edicts is the remains of the Ming Dynasty. All these things are important historical documents and relics of the mosque.

There are now in the country only two Islamic mosques with the traditional shrine hall as prayer hall: one is the Phoenix Mosque in Hangzhou and the other is the Songjiang Mosque, which are important relics of the cultural exchanges between the Arabic nations and

the Chinese nation in ancient times. This mosque is the most time-honoured one in Shanghai area, showing Shanghai's frequent cultural exchanges with foreign countries, as well as the fact that there was a large population of Islamic followers in Songjiang Prefecture after Shanghai was made a trading port. A great painter Gai Qi of the Qing Dynasty, who was born in the Western Regions and lived in Songjiang, was a celebrated Islam.

The working people in ancient China built this mosque in Songjiang for the promotion of cultural exchanges between the Arabic nations and the Chinese nation and the fraternal unity among China's different nationalities. It not only has the features of the original religion of Islam but has also adopted a number of local styles and methods in its plane layout and in architectural forms of our country's wood structures, thus making outstanding achievements in absorbing foreign culture to be integrated with traditional local architectural styles. It can yet be regarded as an important living example for the study of Islamic architecture and the history of Chinese architecture.

Written by Chen Zhongzhou
Translated by Hua Zhongchao

WILLIAM J. BOONE AND THE AMERICAN SETTLEMENT

The author of "The System of the International Settlement in Shanghai" says, "The American Concession was not created but grew out of its own accord as H. B. Morse had remarked." This is a "fantastic remark". It may remind Chinese readers of the saying, "One has a glib tongue". Was the American Settlement created or did it grow out of its own accord? To answer the question, we would like to make some analysis. The whole thing has to begin with Boone Road.

North of the bank of the lower reaches of the Wusong River was Tanggu Road with its east end con-



Street sign of Boone Road

nected with Huangpu Road and its west end with Zhejiang Road, North. Before liberation, the street was called J. Boone Road named after William J. Boone, who was appointed by the American Episcopal Church its first bishop in China. When he first came to the country, he based himself in Guangdong (Canton). The Cantonese, according to their local dialect, translat-

ted his surname Boone into Chinese "Wen", which was pronounced like "Boone". The Shanghai people simply called the street, Boone Road.

The colonialists from the West named the street after William J. Boone to commemorate his outstanding achievements and commemorate him for "working hard till his last, leaving behind him contributions to be recognized by the next generations". (This was inscribed on the epitaph of his tomb.) People cannot say plainly what contributions were due to him but they all know that he was inseparable from the "growth" of the American Settlement.

The United States was the last among the Western colonialist countries that came to the East. In 1784, one year after Britain formally recognized the independence of the United States, the American ship, the "Chinese Empress", got to Guangzhou via the Cape of Good Hope of South America to do trade. Trade with China developed rapidly, especially when Americans trafficked in China in large quantities of opium from Turkey. In the beginning of the 19th century, the amount of opium smuggled into China by the United States ranked the second, only next to Britain. After the Opium War, Shanghai was made, according to the unequal treaty, a trading port opened to foreigners. Before the American government appointed any diplomats to Shanghai, William J. Boone was the first American who made his appearance in Shanghai as a bishop, wearing a black robe.

William J. Boone was a minister of a certain parish

in the United States. In the 30s of the 19th century, ministers of different denominations of American Christian churches came to the East one after another to develop evangelistic areas. William J. Boone also expressed to the department of foreign mission his wish to come to China. The official appointment was conferred on him in July 1837. He, together with his wife, first went to Indonesia, where they lived for over two years. His contacts with the overseas Chinese there enabled him to speak Chinese and know some customs and habits of the Chinese people. Although he was a late comer as compared with the first missionary, Bridgman, sent to China in 1830 by the Congregational Church, he was good at grasping the opportune moment and took the advantage of the Opium War to approach China. He entered China from Singapore and carried out activities around Aomen (Macao) and Xiamen (Amoy). After the war, as he saw that Shanghai was the most important one of the five cities opened to foreigners, he hurried back to the United States and went around contacting industrialists, canvassing for funds and appealing for sending more people to China to work. His efforts were paid off. He was praised and honoured and promoted to the position of bishop to China by the Episcopal Church. His wife was now dead. By the end of 1844, he set out on the journey together with his second wife and eight men and women missionaries. Their ship got to Xianggang (Hongkong) in April the next year and arrived in Shanghai in June. Hauser, author of the book "Shanghai, A City for Sale" said, "Despite these

commercial prospects, the first American community in Shanghai was a group of missionaries rather than merchants. The missionaries established themselves as well as they could inside the walled city and reported back to headquarters in the United States about the strange things they saw."

William J. Boone and company started their preaching activities in the Shanghai county town, where there was a large population and they could get better results. Basing himself on the experience he gained in Indonesia, he preached with a ready tongue in a flow of eloquence. Although most of his audience listened to his preaching out of curiosity and in a frigid manner, they believed that this merciful bishop was entirely different from the foreign devils who broke into Shanghai a few years ago with guns through the mouth of the Huangpu River at Wusong. Hauser said that they did not really believe all these heathen things and "some people even repeated his words with obscene additions". Their activities got well under way after all. During this period, William J. Boone could not fail to see that the British had already got down to opening up their settlement. The area was bordered by the Wusong River to the north and by the Huangpu River to the east. It was not only connected with the waterway leading to the fertile Jiangsu and Zhejiang Provinces but also had easy access to Xiaotungmen and Shiliupu, which were a hub of commerce. Americans were late comers. If they were to look for a settlement of the same strategic importance as that of the British, what should they do? People later

learned that William J. Boone had long paid attention to the Hongkou area north of the Wusong River. In 1845, he notified the local Qing government that some residences for American missionaries were to be built in Hongkou. Before getting a permission from the local government, he went around negotiating with the farmers around Daming Road, East, near Waibaidu Bridge on the question of renting land. According to the formal decree issued by the governor of Shanghai next year, the British settlement was formally marked off and later became known as the British Concession. At the same time, Wolcott, the manager of Russell & Co., the biggest American opium trafficker, came to Shanghai to take up the post of the first American consul. Although the American settlement had not yet been set up and the American consul lived in the British Concession, the American flag was hoisted outside the concession.

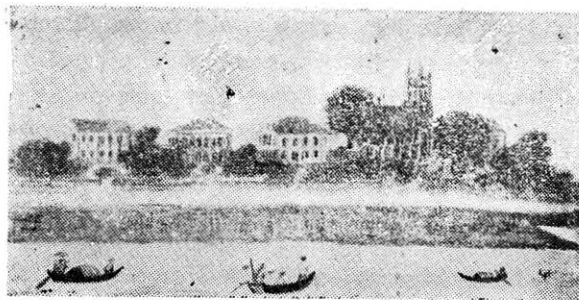
In 1846, William J. Boone ran a boys' school housed in a building put up in Hongkou. A woman missionary named Emma Jone was appointed in-charge of the school. The school did not charge tuition and provided meals. But the school regulations stipulated that students had to fill in a "voluntary application form" and guarantee to finish a ten years' schooling and that those who dropped out had to pay back all the school expenses. Huang Guangcai was the first young man enrolled and baptized as an Episcopalian. Pretty soon, he became the right-hand man of William J. Boone. William J. Boone printed many beautiful pamphlets designed to "foster the spiritual life of Chris-

tians". The pamphlets, widely circulated, advised people to believe in God whole-heartedly and urged colourful people to despise and abandon their own national culture and recognize the suzerainty of the Western countries. By 1848 the American missionaries brought to China by William J. Boone had already acquired a good command of the Shanghai dialect and could preach in that dialect. More and more Chinese were baptized. American merchant ships moored along the Huangpu River near Hongkou brought with them the American way of life. Bars and cafes became more popular. Sometimes, drunken sailors were seen making troubles there. The Qing authorities regarded the sparsely-populated Hongkou as insignificant, while the local officials were ignorant about foreign affairs. All this, which had long come to the notice of William J. Boone, enabled him and other Americans to settle down without going through any legal procedure. With this accomplished fact, he put in a claim to the governor of Shanghai for the setting up of an American settlement. Under these circumstances, the governor promptly gave his permission. He agreed that Hongkou be made the settlement for the overseas Americans but did not mark formally the boundary because he thought that it was merely a question of a few missionaries preaching there; and, moreover, the American ships which had come to Shanghai by the end of 1847 only accounted for a little more than one fourth of the British ships in terms of tonnage.

Henceforth, Americans began to lease land and build houses in Hongkou in a big way. All

the American consuls followed William J. Boone's example. Business adventurers, including Russell & Co., notorious for its opium clippers, and Messrs. A. Heard & Co., Wetmore & Co., and the Olyphant's Co., which plundered agricultural and other by-products such as silk and tea, all competed with each other in leasing land in Hongkou. The year 1850 saw the completion of the construction of the first Episcopal church — the Church of Christ. William J. Boone appointed a missionary named Syle to be in charge of church affairs. Now that he had a much stronger base for evangelization than what he had when he first came to Shanghai, he got into more frequent contacts with the Qing officials. The following year, he set up Wen Ji Girls' School at Hongkou. The students, apart from studying Bible, were engaged in sewing, weaving and embroidering. Shanghai had always been a centre for cotton production and the Gu family's embroidery of Luxiang Garden had enjoyed a good reputation in China. The products made by the girl students in Wen Ji School were exported to the United States and made a tidy profit.

The Saviour's Church, located at the crossing of the present Daming Road, East, and Tanggu Road, was completed in 1853. It was William J. Boone's cathedral. The Chinese priest, Huang Guangcai, was put in charge of the church affairs. Since then, all the activities of the Episcopal Church in Shanghai were centred around this church. Some two years before, Huang Guangcai had already set up an evangelistic centre housed in an inhabitant's residence he rented



Willien J. Boone's cathedral in the American Settlement

near Chengxi Bridge in Yinxian Wharf. American businessmen vied with each other in renting land, which, as a result, extended to Yangshupu. The Episcopal Church established an evangelistic centre at Xinzha four years after the completion of the Saviour's Church. The land rented by Americans was enlarged in area westward to the present Xizang Road, North. At the same time, William J. Boone often sent missionaries like Syle to places like Qingpu County around Shanghai to make preaching tours. By 1858, foreign missionaries like Williamson and Richard were quite at home with the inside stories of the Chinese society. Collaborating with Huang Guangcai, they expanded the evangelistic area to as far as Changsu County, some 200 li (100 kilometres) away from the Shanghai County. Unfortunately, the evangelistic centre was not quite one year old when the people of Changsu, unable to tolerate their doctrines any longer, rose up in struggle against it and knocked it down, resulting in a "catastrophe" as the alarming envoys of God called it.

William J. Boone knew very well that the Qing offi-

cials did not take him seriously, but the people regarded him as heresy. He requested to the department of foreign mission in the States that some doctors be sent to Shanghai to run health centres and give the Chinese charity treatment. In 1857, he had Syle of the Church of Christ to set up a House for the Blind. Housed in the five buildings rented from the residents at Tangjia Lane, it recruited 63 blind people, who were daily engaged in making cord and weaving flannelette. But much publicity was conducted among the outsiders that the money for running the institution was the tolls collected by the concession authorities from people crossing the Waibaidu Bridge.

In 1860, the revolutionary army of the Heavenly Kingdom, fighting its way to the east, arrived in Jiangsu and Zhejiang Provinces. The gentry, rich merchants and landlords in these areas, like chased sparrows, fled to the foreign concessions in Shanghai to seek the protection of the Western colonialists, who claimed to "remain neutral by force of arms". Like Western merchants who rented land or houses to Chinese people, the bishop and company "became rich in the shortest possible time" by renting or selling to the Chinese people the land they had rented at low prices under the name of the Episcopal Church. In 1864, William J. Boone, accompanied his wife, went to Egypt for recuperation and meant then to get back home from there. Being old and weak, he could not stand the rough voyage on the Indian Ocean. He then returned to Shanghai in July that year and died of illness in his own cathedral.

Obviously, having paved the way for the setting up of the American Settlement, William J. Boone did play a role as someone who "made contributions to be recognized by the next generations". One year before his death, the American Consul Seward formally forwarded to the Qing authorities the plan for the size of the American Settlement and an agreement was reached. According to the plan, the settlement was to be bordered by Xizang Road Bridge to the west, Yangshupu to the east and Wusong River and Huangpu River to the south. The northern border was one and half kilometres north of Yangshupu and went straight southwest to join the Xizang Road Bridge. The whole concession area formed an unequilateral right angled triangle, covering 5,200 mu (about 346.7 hectares or 866.7 acres) of land, more than six times larger than the British Concession marked off for the first time.

Like his forerunner, the cunning Seward did not lay the boundary stone on purpose. Ten years later, he instructed his assistant, Bradford, to put forward the proposal of changing the boundary on the north under the pretext of bringing prosperity to the settlement. The proposal specified that the boundary at Xizang Road Bridge be pushed one and half kilometres north like that in Yangshupu in the east and a line be drawn at right angles at the northern ends of both the east and west boundaries, forming the northern boundary, thus doubling the size of the old settlement. The Qing officials did not dare to rashly give their consent to the proposal, as the Chinese residents outside the old concession area put their foot down. Under these cir-

cumstances, Seward, acting as a mediator, came up with a compromise proposal, which was to extend the northern boundary to the present Wujin Road, linking the east and west boundary ends, thus increasing the old settlement area by 50 per cent. The two-step-forward-and -one -step-backward trick eased the boundary tension. The new boundary was called the "Seward Line". The American colonialists, on the one hand, moulded public opinion that the Seward Line was the legal boundary and, on the other hand, expanded their police jurisdiction to the new settlement area by dispatching armed police, renumbering the residents' houses and collecting police tax from the residents. In 1889, they built three bamboo pagodas, each 50 feet tall, on the east, middle and west strong points and put up many other signs in the settlement area. They declared openly that "the purpose of establishing the police in the new settlement area is to protect the property of the residents and maintain peace and order". Their insatiable desire could not but arouse the indignation of the local people. The residents on Henan Road, North, and Wujin Road took to the streets one day in September 1892, tore down the house numbers and refused to pay the police tax, thus throwing the colonialists into a panic.

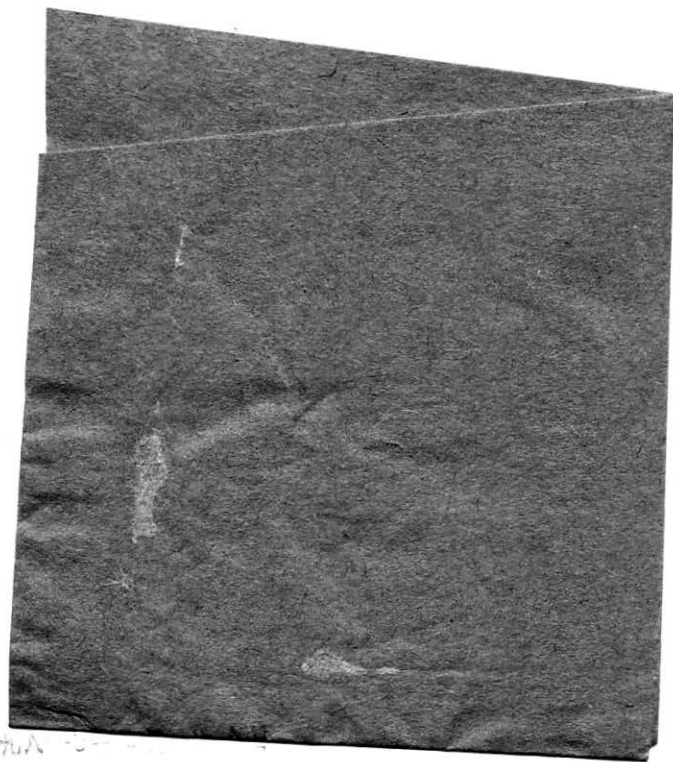
A year later, the American colonialists, who clearly perceived the corruption and weakness of the Qing government, once again brought pressure on the governor of Shanghai and succeeded in pushing the boundary further north as premeditated. They erected many boundary tablets with ordinal numbers along the

Seward Line. The Chinese words on the tablets read, "The Boundary of the American Settlement", but the English words written with an ulterior motive said, "Boundary of Hongkew or the American Settlement at Shanghai". The colonialists could never forget what William J. Boone had done in putting Hongkew on a par with the American Settlement at the time when it was being created. His ulterior motive was that since Hongkou was the name of a place left by history and its area had never been definitely marked off, there was every reason for the American Settlement to keep the right to modify its boundaries.

What happened later proved this. In 1899, the American Settlement underwent another big expansion. The boundaries at the north and at the east were pushed to the east and west ends of today's Qiujiang Road and to the river bordering Fuxing Island. Of course, to the colonialists, this was by no means the final boundary of the settlement. However, history cannot wait for what seems strong but is actually on the decline. Soon, the days when imperialists could do whatever they liked were gone.

Written by Wu Guifang
Translated by Yuan Bing

责任编辑：周月华
封面题字：宋日昌
封面画：〔清〕吴友如
插图：洪建华



CHINA NATIONAL PUBLISHING INDUSTRY TRADING CORPORATION SHANGHAI BRANCH

SCOPE OF OUR SERVICE

Exporting & Importing Chinese publications.
Exporting Traditional Chinese paintings, calligraphies wood-cut prints, watercolor woodblock printed paintings, and other products of arts.
Exporting audio-visual materials and Importing audio-visual devices, equipment.
Sponsoring exhibitions of books.
Importing & exporting printing equipment and materials, importing printing paper, participating in Sino-foreign joint ventures, catering for printing processing jobs, compensation trade.
Handling mail orders for Chinese books and journals from universities and individuals abroad.

Address: 380 Bei Su Zhou Lu, Shanghai, China

Cable: 4156 Telephone: 250467

Telex: 33384 CPTS CN